

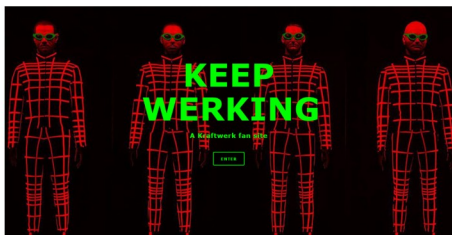
# AKTIVITÄT

KRAFTWERK FANZINE

ISSUE 4 \* AUGUST 1993



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# A K T I V I T Ä T

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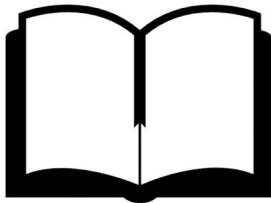
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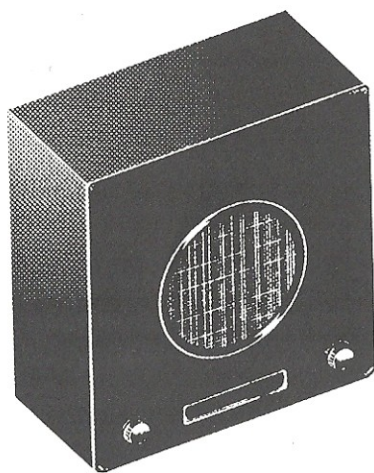
This document contains the scanned pages of one of the Kraftwerk Aktivität Fanzines or complimentary publications that were produced from 1992 through to 1998.

During this time 10 Fanzines were published along with various update issues and other complimentary publications.

The scans have only been altered for clarity, with the exception of addresses and phone numbers that have now been blocked out. So please note that all errors and miss-information are as they appeared at the time of publication. Later issues tried to address the earlier problems as the production team put more stringent editorial practices in place.

**Best viewed with two pages side-by-side**





≡ AKTIVITÄT<sup>4</sup> ≡



# INTRO

Greetings,

Welcome to AKTIVITÄT 4. You will undoubtedly notice some changes in comparison to previous issues. Some will make the fanzine better while some may be disappointing...

Firstly, back to a black and white cover. The costs of producing the colour covers have become rather prohibitive. In fact, issue 2 was the only one originally intended to have the bonus of a colour cover. However, with an excellent front cover pic to hand, issue 3 got the luxury treatment too. Now though it is definitely too expensive for issue 4 to join the club.

In past issues there have been plenty of live photo's of the current band line up. The feedback via readers mail on this subject is quite clear in that you all like this aspect, and in many instances it is the only way in which readers have seen the newer members of the band. However, I think it would be fair to say that some of the pics have not quite come 'up to scratch'. In some instances I feel that photo's have been published more on the merits of their unique and exclusive qualities rather on whether they are actually any good. For this and any future issues there may well be a drop in the amount of live pix of the band, as it seems to be increasingly harder to find decent quality ones, though I would hope that those that are printed are of good quality.

In many ways, AKTIVITÄT 4 is something of a watershed issue, many of its changes I am keen to hear the reaction to. A selection of readers comments on past issues has been included in the fanzine for the first time. I hope that issue 5 will continue to feature such feedback.

IAC  
July 1993

AKTIVITÄT IS AN UNOFFICIAL FANZINE,  
PROVIDING NEWS ON THE OUTPUT OF KRAFTWERK  
AND ELEKTRIC MUSIC. PRODUCED BY FANS, FOR  
FANS

## AKTIVITÄT

ISSUE N° 4  
AUGUST 1993

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Still no new records from Kraftwerk, but plenty of recent activity... Firstly, the band have performed some more live concerts; one gig apiece in Holland, Belgium, Germany at the end of May (a report on these three gigs can be found on pages 21-23). More recently, the band also played at the **Ars Electronica** festival in Linz, Austria, in June. At the time of writing this, I have heard very little about this concert, so it is not known if they performed the same set of songs as at the three earlier concerts or not.

It is noted, from the more musician-orientated magazines such as **'Music Technology'** and **'Sound On Sound'**, that Kraftwerk have been involved to some extent in the design of an Analogue/MIDI Sequencer, the **MAQ 16/3** by **Doepfer**. The small report in **'Sound On Sound'** (Vol.8,no.9) is particularly interesting as it explains Florian's involvement with the project and also reveals that the company were responsible for the construction of Ralf's mini-keyboard, as used during the live renditions of **'Pocket Calculator'**, and other items, amongst which is a **MOGLI MIDI** glove, which it reports was debuted by the band at the Linz concert.

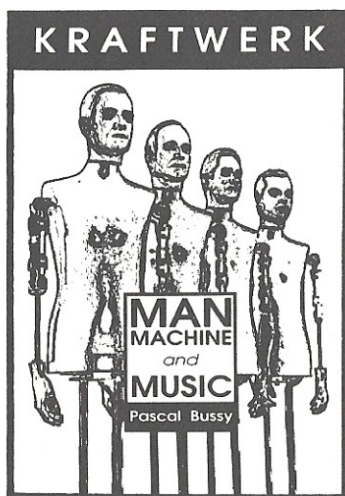
The most recent news I have heard is quite vague, as I did not see the MTV bulletin that contained the news. However, it seems that the band have created some new piece of video/music in connection with the anti-Sellafeld 2 project. From the vague news I have heard, it sounds as if it would fit nicely on side 2 of the **'Radioactivity'** LP; it features some kind of message on the subject, delivered via the bands electronic voice machine(s)...

( ( ( ( ( \* ) ) ) ) )

After a slight delay, the eagerly awaited **'Man, Machine and Music'** book, (ISBN 0 9467 19 098) by **Pascal Bussy**, finally appeared in mid-May, from **SAF Publishing**, 12 Conway Gardens, Wembley, Middlesex, HA9 8TR, (Tel: 081 904 6263) just before the first of these latest concerts. If you are a Kraftwerk fan then this book is indispensable. The author has managed to gain invaluable insights into the hitherto obscure world of Kraftwerk. In particular, the post-**'Computer World'** era, where information on Kraftwerk and their activities started to cloud over, is documented well though by no means in a 100% definite way - there are still plenty of mysteries... I guess these will only ever be resolved in the unlikely event that Kraftwerk themselves pen such a book. Topics such as Ralf Hütter's increasing fascination with cycling, which at one stage seems to have become a communal pursuit with the rest of the band and their entourage, and his serious cycling-related accident which left him hospitalised are laid bare and I'll bet the majority of fans were totally unaware of such things. And, of course, the departures of Karl Bartos and Wolfgang Flür are not swept under the carpet as usual. Seemingly, both were increasingly frustrated by the lack of new projects to occupy the band. As Karl was interviewed for the book he has plenty of interesting observations to add. There is very little on Wolfgang Flür, however.

The earlier period of the bands history is also covered in depth, though the band themselves are reticent to dwell on the pre-**'Autobahn'** work. The period from **'Radioactivity'** through **'Trans-Europe Express'** and **'The Man Machine'** is a particularly rich vein due to the input to the book of Maxime Schmitt, a previously shadowy figure in the Kraftwerk retinue. Sadly, the aborted **'Technopop'** LP is not really covered in much detail, except for a description of the rather puzzling sleeve design, so the mystery continues...

If you are a mega-fan and well acquainted with the bands history then you will find that there are still many questions left unresolved and many areas briefly skimmed. If you are interested in the technical aspects of the band then there is little or nothing to find on the secret of the bands equipment and Kling Klang studio, for instance. This is unavoidable



really as it is over twenty years worth of history chronicled and considering this fact, the book is very well balanced - it is full of interesting information to sate both the obsessed and novice fan. There aren't many pictures included in the book but those that are are real gems - only one of the photographs I can recall having seen before - and they have obviously been supplied by people close to the band.

This is the first such biography about Kraftwerk and, bearing in mind their reticence to involve themselves with the media on anything other than their own terms these days, it may well be the only one. Thankfully, it is a goodie. It is not an official biography, this is made clear from the outset, though Pascal has interviewed the band members themselves and many of the people close to them in the past, such as Karl Bartos, Emil Schult, Maxime Schmitt and numerous others. Despite having only limited access to his subjects, Pascal Bussy has succeeded in illuminating the past that the band themselves have chosen to keep under wraps for so long. Such a book is long overdue...

$$( ( ( ( ( ( \cdot ) ) ) ) ) ) )$$

Earlier this year, a music series called *'Sounds Of The Seventies'* was shown on BBC2 in the UK. Amongst the many acts featured were of course Kraftwerk, with the almost legendary *'Tomorrow's World'* live rendition of *'Autobahn'* aired. A longer clip than the version shown on *'The Rock'n'Roll Years'*, a fair few video recorders up and down Britain will have whirled into life that night I bet. *(The front cover pic is a still from this clip.)*

More of the visual side of Kraftwerk; the **'Stop Sellafield'** video, mentioned briefly in the *'Convention Special'* issue, finally appeared in the shops at the start of May. Originally scheduled for release on March 29th, it was delayed for some unexplained reason. The version that is out on video is about 40 minutes long and seems to sell round about the £9 - £10 mark and has a pretty uninspiring cover. Its interest to the Kraftwerk fan is of course because it contains live footage of the band performing





'Radioactivity' and 'The Robots' at last summers concert at the G-Mex in Manchester. Apparently, this version differs from that which was originally shown on certain TV stations last summer. It would appear that there is actually slightly less of Kraftwerk in this version, which is not so good as even on the original version there ain't much! What spoils it is that instead of showing the Greenpeace footage between songs, it is actually mixed in during the songs. Plausible sentiments they may be but there is no need to interrupt the songs themselves to hammer home the message surely?

( ( ( ( ( \* ) ) ) ) ) )

The electronic mailing list, first mentioned in the '*Convention Special*', via which Kraftwerk fans from around the world can correspond, is still up and running and attracts new members regularly. There is lots of interesting info on it plus news which appears far more rapidly than via **AKTIVITÄT**. This is of course its big advantage over the likes of the fanzine, which has to wait until the next issue or occasional mail-outs. Via the computer network it is possible to transmit news as you hear of it; obviously it is a much slower process with the fanzine. If you have access to Internet and are interested in accessing the mailing list then further details can be sent to you.

( ( ( ( ( \* ) ) ) ) ) )

In the '*Convention Special*' we took a look at the burgeoning selection of bootleg CDs on the market. Since then there have been additional releases. Firstly, I must reiterate what John Shilcock rightly points out in his article elsewhere in this issue; bootlegs are illegal and are normally the product of people who have no interest in the band, their music or their fans. The amount of money you pay for the product has absolutely no relation to the quality contained therein. You may shell out £30 on a CD being under the impression that the DDD sign on the rear cover means that you are surely onto a winner only to find when you get it home that it sounds as if it has been recorded on somebody's telephone answering machine from the concert hall foyer! The most recent trend is now 'bootlegs of bootlegs'. I kid you not! First up we have '**Tanz Musik**'. This is actually the CD that is otherwise known as '**N1 To Zürich**'. It has been given a new cover design - the front is pretty hideous. Against a backdrop of a German flag there is some kind of mid-70's concept album type illustration of a synthesizer kitted out as a sailing ship. Sorry if this offends, but the design is just not Kraftwerk-ish at all! The inside of the insert is a totally different ballgame as it has some nice, full colour live pics of the band with the video screens in all their glory. Musically, it is the same as '**N1 To Zürich**' except that it totally omits '**Numbers**' now and commences with '**Computer World**' instead.

Next up we have '**Numbers**'. This is one of the most in demand bootleg CDs as it contains the 1981 Tokyo gig in an excellent quality recording and a very nice insert design with fabulous live pics. What appears to have happened is that it has been re-issued (or re-bootlegged?!) and now is distinguishable by a totally different CD label design. May well be easier to find now...

Even if you can't find it, you can try looking out for '**Nippon Numbers**' instead, as this features the same gig! The sleeve design isn't so good though. It features a full colour live pic of three of the band, in the red shirt/ black tie '**Man Machine**' get-up, from the 1981 tour. The graphics spoil it though - they just don't relate to Kraftwerk in the slightest.

Finally, we have '**The First DJ Edition**'. Basically, this is '**The Remix**' revisited. There are differences in the selection of tracks but a lot of the selections are duplicated. The cover is rather cheeky though - it is a near facsimile of '**The Mix**'



except that the background colour is red, instead of the dark blue of the original. There are further pix of the robots on the other side of the insert and the back panel of the CD case. The most recent bootleg release to surface is a double CD featuring a recording of one of the 1991 Brixton Academy concerts; 'Academy Theatre'.

( ( ( ( ( \* ) ) ) ) )

In America, the bands three Capitol-era albums have been re-issued on CD in redesigned sleeves. More details in the 'Collectors Corner' article on page 40.

( ( ( ( ( \* ) ) ) ) )

**Elektric Music** have released their debut album, in Germany at the end of May, and now in the UK/EEC at the end of June. 'Esperanto' is the name and it is on the SPV label in Germany and on EastWest/WEA in the UK/EEC. It is available only on CD and cassette. The German release of the CD comes in either the standard plastic 'jewel case' type box (084-92832) or as a cardboard 'digipak' type sleeve (a la 'Crosstalk') (084-92892) The UK edition of the CD (4509 92999 2) appears to be only in the normal packaging and is almost identical to the German one except for the change in logo's / cat. no.'s etc..

Now, it has to be said that it is quite different from Kraftwerk, though obviously there are many similarities, especially with the sounds. If you are expecting the next logical step on from 'Electric Cafe' then this isn't it I'm afraid. The fact that Karl Bartos was once in Kraftwerk has not hindered him from crafting his own type of electronic music along with his fellow contributors in Elektric Music. Both of the previous singles, 'Crosstalk' and 'TV' are included (the extended version of 'TV' is particularly effective) and it is fair to say that they give an idea of what to expect from the album. Overall, the sound is a tad more aggressive than what Kraftwerk offer and the rhythms are a mixture of the dancefloor targeted, such as 'Information' and 'Overdrive' and the more oblique, slower tracks such as 'Crosstalk' and the Andy McCluskey sung 'Kissing The Machine'. The title track is in a similar vein to 'TV'. Throughout the album there are many different voices; both human, sampled and treated and of course the Kraftwerk-esque 'digital lead singer' which performs the lead vocals





on many of the tracks. 'Lifestyle' is a particularly fine vehicle for this barrage of human and electronic tongues while there is a definite hint of 'ComputerWorld' to its tune.

Still, the fact that Elektric Music have the Kraftwerk connection is a double-edged sword. Obviously it will gain them more attention than if they were just normal guys from Düsseldorf. But it may well impede them too as people will obviously compare their work to Kraftwerk and judge it accordingly. If only we could switch off our memory and listen without prejudice...

More news on the band from page 26 onwards.

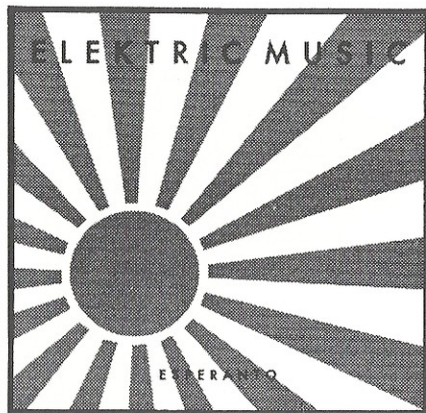
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Back in issue three, mention was made of **The Balanescu Quartet**, who performed their own unique interpretations of Kraftwerk songs as a string quartet on their 'Possessed' CD last year. The band have been performing concerts this year, billed additionally as 'The Kraftwerk Concert'. As well as performing their own music and works by artists such as Michael Nyman, David Byrne etc., they performed their five Kraftwerk cover versions at these gigs. More recently, they were also on the bill for the Ars Electronica festival in Linz, Austria, performing on the following night from Kraftwerk's own concert there. An interesting meeting perhaps?!

( ( ( ( (•) ) ) ) ) )

Finally, straight from the postbox, the latest issue (no. 64) of the Dutch electronic music magazine **KLEM**. Obviously, it is all written in Dutch, and sadly there is no English translation available, but this particular issue features a fair bit on Kraftwerk matters; an article reviewing numerous bootleg LPs/CDs, a review (complete with some pics) of the Groningen concert (25/5/93) and even a short piece on the Kraftwerk convention back in February. Interested? The address for KLEM is on page 13.

I A C



**The Kraftwerk Concert**  
**Balanescu quartet** with special guest **Dagmar Krause**  
violinist Victoria Aldred

**Monday 5th April 7.45pm**  
**Queen Elizabeth Hall**  
South Bank, London, SE1  
**Bookings 071 928 8800**  
and Ticketmaster 071 461 4694  
 'Possessed' out now on EMI Records



**FROM THE EARLY YEARS** of Kraftwerk's history, very few television appearances and video's have surfaced. Part one of this series documenting what is known of Kraftwerk's past video's deal with the early to mid period, most of which will be unfamiliar to many fans due to the fact that these are very rarely shown now...

## Television Appearances and Video's - 1972-1978

by Paul Wilkinson

### 1972 - TRUCKSTOP GONDOLERO

This clip is probably the earliest one known. Only three members are present, Florian Schneider, Michael Rother and Klaus Dinger. It epitomises that particular age very well, especially with the clothes which they wear. Silver suits with baggy armpits and Florian in a white T-shirt and dungarees. But, where's Ralf? I don't know. This is obviously from the six month period during which Ralf was not a member of Kraftwerk. The instruments are old for the group, with the speakers placed upon chairs. There is an electric guitar and large drum kit which is beaten very vigorously. There is also of course Florian's flute and his console, with buttons and switches to make the flute sound more electronic. It is believed that this appearance was actually shot back in Berlin, Germany and is also known as 'The Bremmen Beat Club'.

The song performed is called 'Truckstop Gondolero' and is not to be found on any of their LP's. (According to the recently published 'Man, Machine and Music' book, this performance has been released as part of a laserdisc called 'Frontiers Of Progressive Rock' No. 7, released in Japan only. (Laserdisc/Pioneer SM048-3227).

### 1975 - AUTOBAHN

There were at least three video's made for this track plus an added 'inside' film. The main one has to be what is commonly known as the 'Rock 'n' Roll Years' clip. This features Kraftwerk for about two minutes performing 'Autobahn' during a soundcheck. This was originally shown on 'Tomorrow's World' and it was recently shown again on the 'Sounds Of The 70's' series on BBC2 in the UK. It shows the group as they always performed live. For example, Florian and Ralf are both wearing grey coloured suits while the two percussionists are clothed in darker coloured suits. The equipment is very interesting as around them are the strip lights which are now something of a trademark with Kraftwerk live performances. Ralf has two keyboards, Florian has one, with a mixing console on top of it and to his left is his electronic flute. Karl and Wolfgang are also in action and you get a good view of their instruments too. *(The pics used along with this article are from this video.)*

There was a cartoon version of 'Autobahn' made. This was drawn by Rodger Mainwood. An inside documentary was made of how the futuristic cartoon was made for British television and Tomorrow's World screened a programme on it. But it had nothing to do with Kraftwerk - so why did he do it? Good question... It may have been the case that Phonogram needed a video to capitalise on the unexpected chart entry of the single in 1975. The film features a spaceman travelling through space, meeting and seeing lots of creatures and mingling with objects and tunnels (e.g. getting caught up in bottles and bubbles). He seems to end up travelling nowhere really but the best bit is during the middle where the creatures are acting like cars and this poor worm has to dodge them... The video is fourteen minutes long but the song has a bad edit. This is made up by the animation.

The final version of the promo video's for 'Autobahn' is probably the most suitable for the track as it features a motorway with traffic running along on it. I have only seen a little clip of it and know very little about it. I do believe though that it was shown in France along with an interview with Ralf. They also showed the 'Neon Lights' video during the same interview.

## 1976 - RADIOACTIVITY

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Shot in the Kling Klang studio in the same set-up as used for the 'Autobahn' video (detailed previously) and 'The Robots' promo, once again with the strip lights surrounding them. Ralf plays one keyboard, Wolfgang and Karl percussion and Florian at his mixing console and beside him, for some reason, is his 'electronic flute'. The photo of the band as used on the inner sleeve of the 'Radioactivity' LP was taken at the same time as this video. The give-away is Ralf and his 'alsatian' tie. The weirdest thing about this video is that the 'morse-code' section of the track is actually performed on a morse-code keypad with false hands going up and down.(?)

The second and less inspiring video is one of a space-ship on a video game flying through a cave shooting space-ships down while in the background of the picture are nuclear reactors, aircraft explosions and the path of destruction that nuclear explosions cause. Also of note is a short film for 'The Voice Of Energy'. This being a film showing an overhead view of a nuclear reactor and tubes of radioactive material being loaded into pods.

## 1977 - TRANS-EUROPE EXPRESS

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Filed in black and white. The video features all four members, smartly dressed, some portions on location at Düsseldorf station and others of the four seated in a railway carriage, enjoying the journey. Many stills are also used in the video and some of these you will be familiar with due to their use as promotional pics and on the sleeve of various singles. Also in the video is a model of the futuristic looking Japanese 'bullet' train. It travels through a model cityscape, with recognisable New York buildings strangely enough, and ends up going through a tunnel. German television linked this video to one for 'Europe Endless', which for some bizarre reason has lots of images of weapons of mass destruction; rockets and missiles, with inevitable explosions - weird.

## 1977 - SHOWROOM DUMMIES

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This track has had two videos made; one in 1977 by Kraftwerk and a different one in 1982. The hilarious 1977 video has the band trying to live out the lyrics of the song as showroom dummies. It also features real mannequins; not the later Kraftwerk dummies, but bald headed ones, set up behind Kraftwerk's instruments to give the impression they are playing. (*Stills of this*





part have been used on various record sleeves / labels - IAC.) At one point it shows the band members superimposed onto the mannequins - coming to life, before walking into a nightclub. Along the walls are the neon strip lights in red and blue. At this point (near the end of the video) it shows all four members dancing. Florian is giving his hands a really good shake around while Karl is to be seen doing a robotic dance; all seem to enjoy their dancing.

## 1978 - THE ROBOTS

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'The Robots', shot in Kling Klang, carries on where the sleeve to the album left off. Each member is dressed in the red shirt / black ties (with LEDs fitted) get up and are seen wearing make-up and lipstick and miming to the track; Karl and Wolfgang not very well, while playing their instruments to the music, while Ralf and Florian are singing the lyrics. The beauty of this film is that it takes you into a couple of rooms in Kling Klang studio. About half way through the track it has each 'real' member walking past a wall impersonating the dummies, then entering a studio and operating a mixing desk console, acting like robots. The video ends with each 'real' members face giving a side profile and being pulled away to reveal the corresponding dummies lookalike face...

## 1978 - THE MODEL

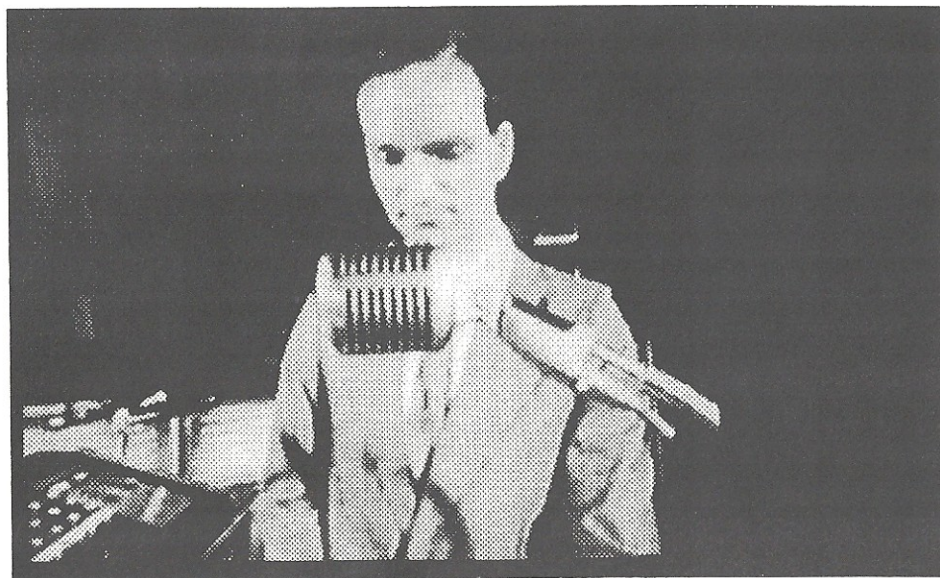
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This video, shot in black and white, is very unusual as it is sung in German and features the members in a straight role, all playing a keyboard - even Wolfgang. Each member is wearing lipstick and make up, very much looking the part. Behind the group is a large screen which mainly shows images of models posing for cameras, as in the later, 1981 video. Once this fades, to reveal the band, you are then able to see good close-ups of each one of the band, plus one shot going down the row, noticing what each member is playing. At the end of the clip there is a shot of the four members while on the screen behind is displayed the four silhouettes as found on the labels of the 'Man Machine' LP.

## 1978 - NEON LIGHTS

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Once again, another video shot in black and white. This unusual video doesn't actually show any of the band playing any of their instruments. Instead, it shows the band having a photo / filming session, which they are clearly enjoying. Constantly, you are able to see images of company names which are in neon lights...





In issue 3 of AKTIVITÄT, we told you of a Dutch electronic music society, Stichting KLEM. The interview with Ralf Hütter which follows was originally published in issue 59 of KLEM magazine and conducted backstage after Kraftwerk's concert in Utrecht, Holland on 13/11/91. We have managed to have an English translation made and so here we reprint this interesting interview.

## **An Interview With Ralf Hütter · 13/11/91**

*by Frits Couwenberg of KLEM magazine.*

With much thanks for co-operation from EMI Netherlands, I was given a photo-pass and backstage-pass for the Kraftwerk concert at the Vredenburg (Utrecht venue) on 13/11/91. After the concert, I was given about fifteen minutes for an exclusive interview with Ralf Hütter, the spokesman of the quartet. Before the concert, I had the opportunity to take a few pictures behind the stage set of the robots.

Ralf was in attendance to point out that they did not wish anybody to take pictures too close to the equipment in case any labels or makes were recognised. He himself did not want to be photographed, why this was, was not made clear.

This was actually the third time I have had the chance to see behind the Kraftwerk stage set and to speak with Ralf. The first two times were back in 1981, in London and also Utrecht. What struck me about the attitude of the group members then (1981) and now (1991) was that they tended not to act so robotic as before. You could also hear the other three band members talk between themselves. Even Ralf made some conversation with the representatives from the record company. By the time the interview was underway, I had given Ralf some **KLEM** articles, which he was reading with some interest. He seemed to find the articles quite amusing. I also told him of the **KLEM Days** (conventions) and I had already invited him to attend our 1992 **KLEM Day**. He reacted to this positively. Further in our conversation we mentioned *Christopher Franke* (ex-Tangerine Dream). Ralf wanted to know what he was currently doing. And now, onto the interview.

**FRITS:** *You put a lot of energy into your music and this is used by many others. They take samples or do something else with it. Does this hurt? I take it that they do this without any conscience?*

**RALF:** Most of the time they are short extracts, milliseconds, samples which are changed. If they are longer passages, whole sequences or whole phrases, then they breach copyright. Whether it hurts depends on what they do with it. There are some excellent records, where some good experiments have been done.

*And there are also people who make bootlegs of your music. I had been given the idea that you are somewhat proud of the bootlegs that have been made, or am I wrong?*

It always happens. We are strict about cameras and recorders in the venue,

because it is a high quality radio hall where microphones are installed for many purposes. And the concert could be recorded. The music is there and after the concert it is gone...

*For which public is your music aimed? Do you have a particular market?*

**No, of course not. We always make music for everybody. Electronic volksmusik. (folk music)**

*There was once a 12" single by The Domina's. Were you involved with this? Did you compose this?*

**No. The Domina's make their own music. Domina's are naturally dominant. They are friends of ours. We have no musical connections.**

**Domina's work independently. Domina's are always dominant and independent.**

*Is there a connection between the music which Kraftwerk create and the music which is produced similarly for the record industry? Jarre, Schulze, Kitaro, Tangerine Dream...*

**Especially in electronic music there is a common language, a way of production. Everybody seems to find their own sound in some way through these channels. The electronic music is so intense, just as an X-ray. Everybody creates their own sound in electronic music. This is most apparent in electronic music.**



*What was the reason why Karl Bartos and Wolfgang Flür left the band? I heard a rumour that Wolfgang Flür had died...*

**No. I have not seen him for a long time, but... More I do not wish to say.**

*And you were also joined by Fernando, but he has also departed. Are you trying to find a good working format for the group, or are you now a stable quartet?*

**This is always changing. We have always worked with various musicians and engineers. Together on computer programmes and ideas. Video projects for example and also other projects. Computer speech and computer graphics. We don't always make music, we work with many different people, who rely on other projects. Just like a film, relying on the projects which we do. For the summer tour, a friend of ours, Fernando, worked with us and now for the whole winter we are on tour.**

*Will there be any releases from these other projects, or are they for personal use?*

**There will be no releases, this is only for Kraftwerk. For other things we have no time.**

*You have been working for some time on this record ('The Mix'), putting in many hours. I can understand that the listeners do not realise how much work has gone into this. Is it worth all the hard work that you put in?*

**To us it is. This is our work. Sometimes things go quicker and other times, projects go slower, it differs. That is something you can't define.**

*The releases do not appear to be very frequent. Is there much material which we will never hear?*

**No. We do not have much music around. We have no archive tapes as such. Actually, only the music on which we work.**

*This evening again - the computer was the focal point during the concert. Isn't a computer an everyday object, such as a wastepaper bin or a television or an amplifier. Something which everyone has at home...*

**Yes!**

*Wouldn't it be logical to undertake a new theme, such as 'virtual reality', 'racism' or 'individuality of the people'. Ten years ago computers showed people their future in the mirror. Isn't this theme looking back?*

**There are always new themes. I think that the networking with computers is just beginning. This was the first wave in the music. Now you get a new following. New sound creation. No more tapes, everything is digital, computerised. This is a new step in information systems. But, naturally, you could always work on other themes. We work on different ideas.**

*A new record by yourselves will have a new theme?*

**That also!**

*Could you say something more about this?*

**No, that is still too early to comment on. Music is a certainty, but what is reality in music? I think that the music in the years ahead will develop as an art. The**



robots are only just learning how to move, but the music always moves. The performing arts have discovered that man can move in the direction of music. Time and motion, and this is happening in the present day. But what you have mentioned are current themes.

*I would like to see your Kling Klang Studio.*

**That was on stage. Only the walls are in Düsseldorf. We work there intensively and all manner of things happen there. That is where we retire.**

*So, after the tour you immediately start work?*

**Yes, but also on tour. During the afternoon we sit in the studio on stage and work. Throughout, new things, the music continually changes. Through chance, through everything.....**

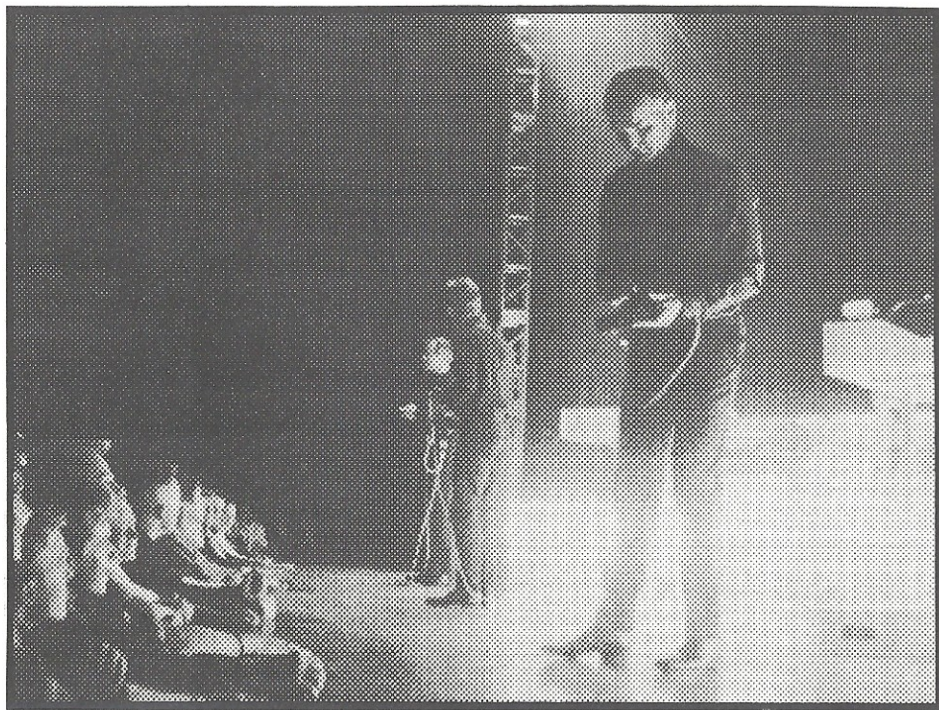
**FRITS:** *Many thanks for this interview!*

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**Stichting KLEM** can be contacted at the following address;

*Stichting KLEM,*

**Many thanks to both Frits, for allowing us to reproduce this interview, and Andrew for providing the translation.**



A bootleg is any record, CD or tape that has been issued illegally. They are issued without the permission of the artist or the company who owns the rights to the recordings they include. The term 'bootleg' is normally reserved for records which would normally contain unavailable material eg studio out-takes or live concert recordings. Bootlegs seem to have started their lives back in the pre-war jazz scene when copy-right laws were not so strict as they are today. Initially bootleg material was of poor quality on inferior vinyl and came in plain white sleeves with white labels. However they have become more and more sophisticated and now many are as attractive as official merchandise.

## ***The Kraftwerkers Guide To Vinyl LP Bootlegs***

*by John Shilcock, February 1993*

Another type of bootleg material is the pirate or counterfeit. This is where official material is reproduced and passed on as originals. Although you may be tempted to buy a cassette at half price from someone in the street, more often than not you will be disappointed by the poor quality. These can be bought cheaply because there is no one else to pay. The original artists / companies will not see a penny.

The only Kraftwerk item that I know of to be counterfeited is of the pre Kraftwerk LP *'Tone Float'*. This first appeared a little while ago. The cover has a bad colour reproduction on the front and a black & white copy on the back. The labels in no way resemble the originals. The only people making the money here are the pirates.

Various bootleg items come out under the banner of 'limited edition' and the like. I think you must treat statements like these with a pinch of salt. Bootlegs are produced illegally and sold illegally. All methods of trying to get you to part with your cash will be used and there is really no way of making a formal complaint. Many bootlegs have blank labels, no guarantee at all that what the record contains is what the record fair stall holder says is on it. Sometimes the same recording is sold under different titles or in different sleeves. Kraftwerk bootlegs seem to come in and out of the lime light in direct proportion to when they last did a gig. For example there has been a great increase in the number of items that have been made available since 1991, especially in the CD line.

Ralf Hutter is reported to have several Kraftwerk bootlegs and says they are fun. On the other hand he appears to be very upset about the mass produced *'Heute Abend'* CD set, so his views are a little unclear on this subject.

Below is a list of the Bootleg LPs that are available. These items are becoming much harder to find now and I suspect vinyl bootlegs will soon all but disappear as CD bootlegs become even less expensive to produce.

### **COLOGNE 12/06/71**

This is a picture disk which has an orange cone on a white background, with 'KRAFTWERK' across it in Black. No cover. Bad sound quality throughout but does show what early Kraftwerk gigs would have been like - very noisy with lots of acoustic drums being bashed and cymbals being crashed and even electric guitars. Enough to put anyone off Kraftwerk. The track-listing is vague; much of the contents seem to be improvised. (There appears to be three tracks on side 1 and one long one on side 2.) *Ruck Zuck* is recognisable as such in several places. The 3rd track (and maybe more) is unknown to me, it sounds like one great long improvised heavy metal session. Nice if you like that sort of thing. Are there any Kraftwerk fans who like heavy metal? If so this should be right up their street! (It has been suggested, by several sources, that the first track is similar to *'Negativland'* by Neu! and that the third track also has similarities to another Neu! track, *'Hallogallo'*; but it does definitely have parts



of 'Vom Himmel Hoch' mixed in. Also, Michael Rother is identifiable as the guitar player here - IAC)

There appears to be two issues of this. The first is purported to be a limited edition of 250 and is identifiable by the fact that the disks are numbered and have a black rim. The later issues have a clear rim and a numbered insert with additional info. too.

This is quite hard to get hold of, though I have seen several for sale over the years. Prices have ranged from £25 to £70.

### KOMETENMELODIE (COLOGNE 22/05/75)

Tracks: a) Ruckzuck, Kometenmelodie I & II. b) Autobahn.

Has a nice cover though nothing that makes it uniquely Kraftwerk. The front is black with lots of small white symbols over it with 3 white pictures of things that I can make neither head nor tail of. The back has a track listing and various erotic drawings - in no way can I relate them to the music. The sound quality is excellent and in stereo as I think it was taken from a radio broadcast. An attractive item. (The 'Cologne 1975' CD is a copy of this LP - you can even hear the crackle of the static in places! - IAC)

Hard to get hold of as I think there are not too many around. If you can find one expect to pay £30+ for it.

### SECURITY DEVICE (MILAN 1981)

Tracks a) Intro, Numbers, Computer World, Computer Love, Home Computer, The Model.  
b) Neon Lights, Geiger Counter, Radioactivity, Voice of Energy, Ohm Sweet Ohm, Autobahn.  
c) Autobahn, Trans Europe Express, Hall of Mirrors.  
d) Showroom Dummies, Pocket Calculator, The Robots.

Has a 'glossy' white cover with a picture/photo of a printed circuit board. On the back it has a track listing next to Apple Mac computer graphics. The front cover has the text 'Promo record not for sale'. The LP's labels show the full track listing again with the computer graphics. The sound quality is very good / excellent.

Another fairly common item that has been going around for a good few years. Keep your eyes open for it and a spare £20 to £30 in your pocket.

### TBON PABOTHNK, (MUNICH 1981)

Tracks a) Intro, Nummern, Computerwelt, Computer Liebe, Hiem Computer.  
b) Das Modell, Neon Licht, Geiger Counter, Radioaktivitat, Stimme der Energie, Ohm Sweet Ohm.  
c) Autobahn, Trans Europa Express.  
d) Spiegelglass, Schaufenstepapupen, Taschenrechner, Die Roboter.

A nice cover with the 'computer world' heads across the top and a drawn city skyline across the bottom. The same back and front. This has been pressed in both orange vinyl and black. The labels are plain white. The quality of the original recording is not too hot ranging from good to very good.

A fairly common item a few years back, a little harder to get hold of now. £30 to £40.

Also floating around are copies of these 2 LPs being sold separately under different titles; 'THE VOICE OF ENERGY' featuring the first disc and 'AUTOBAHN' featuring part two, both with very poor sleeve designs.



## CENTRAL PASSAGE, (FLORENCE, ITALY 19/05/81)

- Tracks:
- a) Intro, Numbers, Computer World, Home Computer, Its more fun, Computer Love.
  - b) The Model, Neon Lights, Geiger Counter, Radioactivity, Ohm Sweet Ohm.
  - c) Autobahn, Trans Europe Express.
  - d) Hall of Mirrors, Showroom Dummies, Pocket Calculator, The Robots.

The front cover has a drawn picture of art deco cars. The back has several pictures. One has the group standing in front of some 'huts' another has the 'dummies' behind the KLING KLING consoles. The Sound quality is excellent. Pocket Calculator has some of the lyrics sung in Italian.

One of the more common bootleg Kraftwerk items. If you track one down expect to pay between £20 and £30 for a copy.

## COMPUTERWELT, (HAMMERSMITH 03/07/81)

- Tracks
- a) Intro, Numbers, Computer World, Computer Love.
  - b) The Model, Neon Lights, Geiger Counter, Radioactivity.
  - c) Voice of Energy, Ohm Sweet Ohm, Autobahn (part I).
  - d) Autobahn (part II), Hall of Mirrors, Showroom Dummies.
  - e) Trans Europe Express, Pocket Calculator.
  - f) The Robots, Its More Fun to Compute.

Has a picture cover with a rear view of the 'dummies' facing their consoles (as on the *Computer World* inner sleeve) but in green rather than the yellow tint. The other side has a terminal screen with the place, date and tracks of the concert. The labels show the track listings for each side. Sound quality is excellent.

An all round excellent item. A 3 LP set that covers all of the concert, unlike most of the other bootlegs which tend to miss off a track or two. I believe this item originates in Japan though this might be wrong. It is now very hard to get hold of, in fact it was hard to get hold of when it was first available. Hence the price being asked £70+, if you can find it.

## MACHINE (Utrecht 10/12/81 + French Radio Broadcast 1976)

- Tracks
- a) (Utrecht) Intro, Numbers, Computerwelt, Metropolis, The Model, Computerliebe, Pocket Calculator.
  - b) (French Radio) Computer Voice, Comet Melody I, Comet Melody II, Tongebirge, Tanzmusik?

No cover to speak of, plain white with the word 'MACHINE' stuck over it. Interesting in that it has 2 concerts from different years. The first side has the Utrecht 1981 concert. The quality is excellent, Metropolis is just out of this world. Why oh why did they not play this at all their gigs back in '81? The order of the tracks differs from the actual concert but this should not put you off. It has been put together very professionally, you have to really listen between tracks to know where cuts / splices have been made. The other side has an excellent quality recording of a 1976 radio broadcast. I question if the last track is 'Tanzmusik'. If it is then it is a very slow version of it. The labels are plain. Red on one side white on the other.

Used to be fairly easy to get hold of a few years back but I have not seen them around for a while. £30 to £50

The Return Of The Mensch Maschine



Я ТВОИ СЛУГА Я



R TBON...



## RETURN OF THE MENSCH MASCHINE (BOLOGNA 07/02/90)

- Tracks:
- a) Intro, Numbers, Computer World, Tour de France, The Model, Computer Love.
  - b) Home Computer, Autobahn, Radioactivity.
  - c) Trans Europe Express, Pocket Calculator.
  - d) The Robots, Musique Non Stop.

Has a slot together sleeve, sporting a black and white picture of some futuristic buildings on the front. The back has a track listing and credits also states that there are only 1000 copies (who knows?). The quality is excellent and comes from the test gigs prior to the release of *The Mix* LP the following year. Interestingly the cover states that this was a 20th Anniversary tour. I suspect if Kraftwerk were going to celebrate 20 years they would have performed a few more gigs, if not at least performed in Germany. I think the 1990 gigs were just to prepare / finalise mixes etc for the new LP. The quality is excellent and has early versions of the mixes that we have come to know more recently.

Appears to be quite hard to get hold of now. Expect to pay £20 to £30.

## SAVE YOUR SOFTWARE, (BOLOGNA 07/02/90)

- Tracks
- a) Computer Love, Radioactivity, Tour de France.
  - b) The Robots, Boing Boom Tschak, Musique Non Stop.

This version of the Bologna gig is even more 'limited', just 100 copies.

On 1 LP there is just a selection of tracks, but it is packaged attractively. The cover sports a 'wire-frame' face of Ralf (as from the *'Musique Non Stop' / 'Electric Cafe'* period) and both labels have this too. The record is pressed on clear vinyl and also includes an insert, which is in Japanese. Side one starts off with someone introducing the LP; it is spoken in Japanese, so I cannot comment further - is there anyone out there who could translate?

Because of its 'rarity' a little bit more pricy £35 to £50.

## NEUE KRAFT (COPENHAGEN 24/10/91)

- Tracks:
- a) Intro, Nummern, Computer Welt, Its more fun, Computerliebe.
  - b) Das Modell, Tour de France, Autobahn.
  - c) Radioaktivität, Trans Europa Express, Die Roboter.
  - d) Taschenrechner, Musique Non Stop.

A 2 LP Picture disk set. Side A of both LPs has a photo of the group playing Pocket Calculator (2 different pictures though similar). The B sides show 2 group members and has the track listing for the particular LP. The sound quality is excellent throughout. A good inclusion in any collection.

This should still be fairly easy to locate in fairs etc. Prices should be between £20 and £30 for the pair.

**Recommendations.** Try and get hold of *'Kometenmelodie'* for an early concert, the *'Computerwelt'* triple LP set for a good 1981 item (or, as this may be impossible to get, keep an eye out for *'Security Device'*) and try and pick up the *'Neue Kraft'* picture disks now as they should be amongst the easiest to pick up right now. Vinyl items are going to become harder and harder to obtain. If you are going to obtain a bootleg LP, get it when you first hear about it. Prices and availability become harder to justify as time progresses. □



Kometenmelodie

# KRAFTWERK



KOM



Live in Cologne, 1971

# ERRATUM

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Unfortunately, there have been a few mistakes in previous issues, so here's where we correct any misconceptions...

Back in issue 2, in the 'News From Nowhere' section, there was a pretty major mistake. In the Elektrik Music portion, it was stated that the band had a 'new PR man at their base in Düsseldorf called Lothar Manteuffel'. We now know of course that this is not so and that Lothar, along with Karl, is one of the mainstays of the band! Oooooops! Similarly, at the end of the 'Compilation And On' article, I misquoted what Ralf had spoken of in a Berlin radio interview in October of '91. I was originally under the impression that 'there are plans to digitally re-master and re-issue all of this early material in the near future'; this is not actually the case and it was because of a rather inaccurate translation that this impression was gained. Apparently, Ralf mentioned that they would like to digitally remaster the early material - which is of course totally different from saying that they would. Also in issue 2, on page 35, I attributed the wrong song in the photo caption; the band are in fact performing 'Computer World', not 'Numbers' - Fritz does not use his drumsticks during 'Numbers'!

In the 'Did You Know?' article on page 21 of the 'Convention Special' issue there is a misquote; although that is what is written in the interview, it was the journalist, not Ralf, who came out with the quote about 'The Model'. (The original source is an interview with Ralf in 'Record Mirror', 6th Feb. 1982)

Issue three's 'News From Nowhere' saw a real humdinger in the Elektrik Music section; the version of the track 'DrieKlans Dimensionen' referred to was issued in 1991, NOT 1981, and was by *Rheingold*, Lothar Manteuffel's previous group, not *Rheinklang*. It was originally issued in the early 80's but the 1991 version is quite different as it was remixed by Elektrik Music. The song is in fact rather good, by the way, and was played quite a few times at this years Kraftwerk convention along with the Elektrik Music material.

In Paul's article, 'A Dream Come True' in issue three he wrote that '...the airport (is) situated in the north of the city in an area called Flughafen'. While I was folding and stapling copies of issue three together over the Christmas period last year I was watching a film; 'Indiana Jones and the Last Crusade'. In one of the scenes, our intrepid heroes go to a rather large building to catch the Zeppelin; the building is 'Berlin Flughafen' and Flughafen, as it transpires, is not just 'near' the airport - it IS the airport! Or at least, the German word for airport!

Staying with issue three and the 'We Programme The Computer...' article; there are a few inaccuracies here, unfortunately, having now read the 'Man, Machine and Music' book by Pascal Bussy. Ira Blacker is a HE not a SHE; Maxine Schmitt is not a producer. Judging by the impression gained from the book, he first became involved with Kraftwerk due to his role as label manager of their French record company, Pathe-Marconi. Marvin Katz, it appears, is not a record company employee; he handles Kraftwerk's legal affairs and is based in New York.

A couple of points in the 'Convention Special' bootleg CD guide; firstly, reference was made to the track 'Beethoven' at the start of the 'Virtu Ex Machina' CD; this little track is in fact by Walter Carlos, from the 'Clockwork Orange' soundtrack, and not by Kraftwerk at all. Secondly, the 'Live In Cologne 1975' CD DOES include both parts 1 and 2 of 'Kometenmelodie'; it is just that it is regarded as one song in the track programming. Also, no mention was made of the fact that 'Metropolis' is included on the 'Computer Tour' CD, though the sleeve renames it as 'Computer Games'.

Also in the 'Convention Special', it has been pointed out that the Kraftwerk E-Mail list may be case sensitive, so the message should be typed thus;  
and not with a capital K.

Finally, on a different note, how many more times is this fanzines name to be wrongly printed by the media? It is with a 'K', not a 'C'!



**WERE IT NOT FOR** the unofficial networks such as AKTIVITÄT and the Electronic Mailing List, many Kraftwerk fans may have been unaware that the band have been active of late, performing a small number of concerts in Holland, Belgium, Germany at the end of May and in Austria during mid-June. As it happens, the gigs provided a good meeting place for fans who have previously only known each other via letters or computerised communication.

## Back To The Future?

Still, to the matter at hand; the gigs. There were three concerts performed during the last week of May; At the **Oosterpoort** in **Groningen**, which is in the north of **Holland**, on **May 25th** - at the **Vooruit** in **Gent, Belgium** on the the following night, the **26th**, and finally at the **Stadthalle** in **Osnabrück, Germany** on the **27th**. This final gig was part of the **Klang Art** festival held from 26th-29th May in Osnabrück. It's probably fair to say that Kraftwerk's show was obviously viewed as one of the high-profile events of the festival. As well as these three gigs, the band also performed at another festival, the **Ars Electronica** festival held in **Linz, Austria** on **June 17th**.

So, lets get to the important bits first. Previous to these concerts there was a lot of speculation that they would be performing new songs. This did not happen. In a rather strange turn of events, the band have actually taken a backward step; as the first gig progressed it was obvious that they were performing the songs in the exact same order as for the 1991 tours. Except for one exception; the inclusion of '**Die Mensch Maschine**', which, to my knowledge, was the first time that the band have ever performed this song live. So, if you know the set-list for the 1991 gigs all you have to do is insert '**Die Mensch Maschine**' between '**Tour De France**' and '**Autobahn**' and - presto! - Kraftwerk 1993. Sort of...

The layout of the stage-set is also back to the 1991 format; the 'v-shape' layout. (*For the three concerts in England last summer the band were in a straight line, facing the audience*). One notable difference though was the addition of what I believe are called '**Vari-lights**'. These computer controlled spotlights were used quite sparingly really and the overall level of lighting on stage is still pretty dim. More often than not these new lights were illuminating the Kling Klang equipment more than the men with their fingers and feet on the controls!

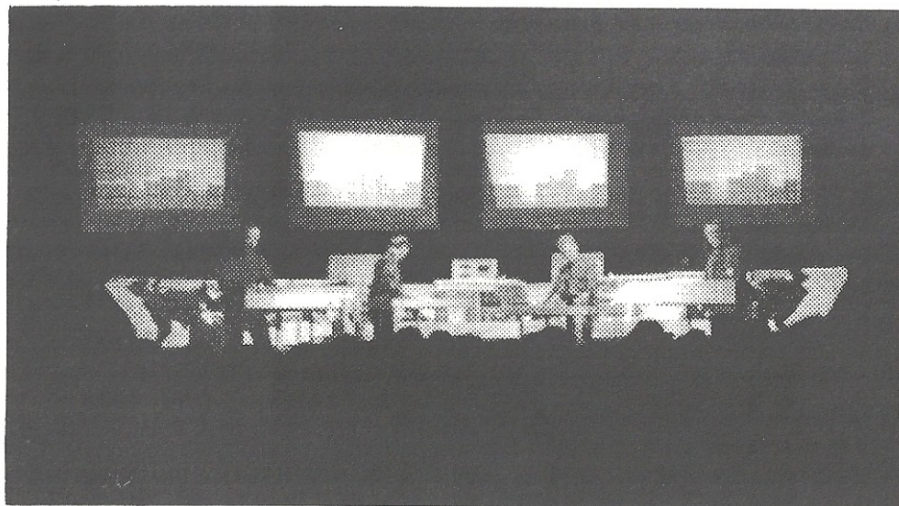
There have been live reviews in previous issues of AKTIVITÄT of the 1991-era live shows and since these were so similar it seems inappropriate to devote even more column inches in what can only be a reprise. So, here are some details of the notable differences. '**Die Mensch Maschine**'; the 1993 version is not too drastically different from the original LP mix in fact. The song kicks off with a different start, the 'electronic voice' on its own with the familiar '*man machine, machine, machine...*' passage. The unmistakable rhythm of the song then commences and the jerky electronic tones of the tune join in. These are still very simialar to the original version. However, the rhythm has been beefed-up though it has not had a 'four-from-the-floor' bass drum tattoo grafted on I am glad to report. Such a rhythm would perhaps wreck this particular tracks symmetry. The electronic voice is different though, sounding more like the examples to be found on '**The Mix**' instead of the more vocoder-ish original. The song is longer than the original version too.

Obviously, there are graphics to accompany the track displayed on the screens. These are relatively simplistic, based on the lettering from the LP sleeve and in particular inspired by the geometrical graphics from the rear of



the cover and are all in black red and white. Half of the track features the German lyrics and the final sections features the English lyric. The individual words are flashed on screen in synch with the music. This was a real bonus as it made deciphering the German lyric easy. It also made obvious that there is no mention of the man machine being a 'super-human being'; only a 'semi-human being'. This track was easily the most noisily appreciated of all three nights - something of a hint perhaps that the fans like to hear something different from the standard set.

By and large, the versions of the other songs held no great surprises. '*Radioactivity*' was notable because it was similar to the re-arrangement first aired at the three concerts in England last year. '*Tour De France*' still features the excellent intro which is performed in near darkness before the tri-colour sleeve design silhouettes the band as the rhythmical breathing commences. It is something of an overture really and is quite a welcome addition.



As ever, '*Music Non Stop*' and '*Pocket Calculator*' changed radically from night to night. Some different lighting effects were evident for '*Pocket Calculator*', with white spotlights high up behind the band illuminating the audience at the front almost as much as the band themselves.

As in 1991, both '*The Robots*' (with the video of the bands robots shown) and '*Robotronik*' (with the actual robots themselves in the, er, 'flesh' as it were) were performed. It's still a neat trick I guess, for fans who have not seen it before, to witness the unveiling of the robots after the video versions fade away.

The concerts finished with '*Music Non Stop*' again, though the song is much shorter nowadays in comparison to the 1991 renditions where each member would contribute their own little solo. As usual, the band exit the stage one at a time; Florian, abruptly, then Fritz followed by Henning and finally Ralf.

From my own point of view, the German gig was very interesting because of the differences in the video

accompaniments. For instance, '*Computer Welt*' has a much more substantial lyric in the German language thus there are extra phrases/images displayed, including a very short, but very memorable, computerised image of a house pieced together. In the English versions, the word '*entertainment*' is animated and so too is the German equivalent; '*ununterhaltung*'. One part I was puzzled about was during '*Das Model*'; there were a couple of loud cheers and I could see nothing much that had prompted them; however, it was later explained to me by Derek Floyd, who is now much familiar with such things, that it was when the images on the video screens panned upwards of the womens legs - this appealed to the German sense of humour!

The security arrangements at the concerts were very stringent and aimed obviously at stifling the trade in live tape recordings, video's and photo's. Previous issues of the fanzine have featured plenty of live pix, so I trust that the small amount of pix in this issue won't be too disappointing...

As to merchandising, there was some new produkt. As well as the familiar T-shirts featuring the robot logo (in both black and white variants) there was also two different designs of cycling shirts; a blue one with the '*autobahn*' logo on the front and motor car logo on the back, both in white, and also a yellow one with bright orange '*stop radioactivity*' lettering and symbol. Now you don't have to win a stage of the Tour De France to wear the yellow jersey; you can wear the Kraftwerk version instead!

It has often been a point of debate amongst fans as to how much of the music the band actually play live these days. As John Shilcock pointed out in his article back in issue 2, '*What A Difference 10 Years Makes??*', the man machine has become more of a machine man. In 1991, I was surprised to see Fritz Hilpert using drum sticks. It was obviously something of a Kraftwerk hallmark, an echo from the classic period when Wolfgang Flür and Karl Bartos powered the rhythm section, but somehow it seemed quite quaint in this day and age of sophisticated drum machines and samplers. But it was good to see and it did actually add a special something to some tracks. By last summers concerts only a couple of the tracks still featured Fritz and his drum sticks. Now, there are none and this has reduced the already slim ratio of actual performance even further. Further observation from the balcony at one of the concerts merely confirmed such reckoning.

I must say then, regardless of however much I enjoyed the concerts I was disappointed at the lack of anything really new. As much as I like the songs and in particular the live versions of those such as '*Computer World*' and '*Numbers*' that have yet to be released I still would have preferred to hear the band try out new material. Or at least some more of their other songs, such as '*Showroom Dummies*', '*Neon Lights*', '*Sex Object*' et al. It may well be because they are aware of the fact that such a set would be an easy target for the bootleggers to cash in on that they stick to the familiar set as a deterrent, but that is hardly an excuse. The next excuse down the line may be to stop playing gigs altogether in order to thwart the bootleggers. Take it further and it may be to stop playing anything at all, in order to thwart the samplers! What good is a band then? For the last four years now the band have featured the same set of songs at all of their gigs, except for the inclusion of '*Die Mensch Maschine*' for these latest ones. Seems strange...

I A C

ON THE 21st OF FEBRUARY, the second annual Kraftwerk convention was held at the Rosecrea Hotel, in Blackpool. If you weren't there then where were you?

## The 1993 Kraftwerk Convention

a review by Stewart Ord

Like last years event, it was arranged and organised by Paul Wilkinson and the tickets officially went on sale in January, advertised in *'Record Collector'* and *AKTIVITÄT* and by word of mouth from those who attended last years convention. (Hands up who noticed the spelling mistake on the ticket!)

Long before the 11 O'clock start people were turning up and getting their place sorted out for a good view of the video's and band and hopefully somewhere close to the bar. For the very early birds there was a good chance to get copies of *AKTIVITÄT* that they were missing as well as the added bonus of a *'Convention Special'* issue, created especially for the convention as a one-off.

People had travelled the length and breadth of the country and there were even representatives from Sweden. Good music reaches far and wide!

Paul kicked off the convention by welcoming everybody and announcing the itinerary for the day, which consisted of video's, the group and finally finishing off with more video's. And so the video's started and the floor was quickly covered by cross-legged people staring wide-eyed at the TV screen. There were a few rare items shown, including Kraftwerk's portion of the *'Stop Sellafeld'* television programme from last year and some hilarious foreign TV interviews with Ralf's dummy.

*Elektro Kinetik* carried on from the video's with their own 'voice of energy' announcing them. The trio played faithful versions of the tracks we know so well and even played some that Kraftwerk themselves have not played live for some time now. The observant people there will have noticed the TV showing their own computer graphics, designed by John Shilcock. At times they mimicked Kraftwerk very well, coming out to the audience with their small electronic box-of-tricks during *'Pocket Calculator'*, leaving the stage one at a time after their own little solo's and Shirleyann Davies (the one that didn't smile!) playing an electronic wind instrument, *Elektro Kinetik's* very own Florian! For many people, this was the highlight of the convention, some people going to the extent of taping and videotaping them. One criticism though...the hair will have to go!

What came next marred the proceedings slightly. Paul Wilkinson and some friends came on and played a 25 minute impromptu version of *'Pocket Calculator'* / *'Dentaku'* / *'Taschenrechner'* / *'Mini Calculateur'* et al. It was probably fun for those playing, but got a little tedious for everyone else.

To finish off the day there was a video request spot which the *'Autobahn'* cartoon easily won along with the German TV show clip of *'The Robots'* from 1991.



Someone also interviewed some of the convention goers for a local radio show in Aberdeen (North Sound). I don't know if this was aired, but I hope it was. *(It was, though it was not on for long - IAC.)*

Throughout the day there were various tapes playing in the background, including probably the first British public airing of **Elektric Music's 'TV'**, which met with very favourable comments. (In fact, it was played several times due to the amount of requests.) Another tape played was a recording of Ralf's answering machine, which some fans had 'phoned earlier in the day. Unfortunately, he was out and did not 'phone back before the day was out, if indeed he did 'phone at all.

All in all, it was a most enjoyable day, where people met quite a few others with the same musical taste and swapped stories and experiences with each other. It would have been nice if some traders were there with little stalls to sell or swap merchandise but there were only a few, selling a few bits and pieces. One person I saw had only three LPs with him which he tried to sell at extraordinarily high prices. Hopefully there will be more merchandise on sale next year.

The only question left is...will there be a '**Kraftwerk Convention '94**'? I for one hope so. See you there.



**ElektroKinetik** (l - r; Shirleyann Davies, Colin Jordan, Dave England)  
Photo's by Paul Wilkinson

Well, it is worth taking time to do a resume of the ELEKTRIC MUSIC story, now that the band are well and truly active...

## ELEKTRIC MUSIC - UP TO DATE

Firstly, it appears that ELEKTRIC MUSIC is in fact a duo of *Karl Bartos* and *Lothar Manteuffel*. (Lothar was previously with the band *Rheingold*.) For a long time, it was unclear as to what the bands line up was and whether Wolfgang Flür and Emil Schult were full-spec members. While both do have some involvement they are not actually 100% band members. Emil has designed all of the cover artwork used thus far on their releases and has also been involved in the songwriting process on the bands debut album. Wolfgang Flür's involvement is less clear-cut.

At the end of December last year, the bands debut single was released in Germany. '*Crosstalk*' was issued on CD (056-110363) and 12" single (050-110365) formats, on the German label *SPV*. The CD single, a limited, numbered, edition of 5000 copies, contains three tracks; '*Crosstalk*' (5.52) (not 3.33 as stated on the sleeve.), '*Intercomix*' (4.08) (a different version of '*Crosstalk*') and the cover version of '*Baby Come Back*' (4.14) that was originally released on the '*Ruby Trax*' compilation LP released via the NME music paper in Britain. The CD single has very nice packaging, a fold-out, full colour 'digipak' type sleeve, with photo's of Bartos and Manteuffel and additional artwork by Emil Schult. This CD is already quite rare, in Britain at any rate. The 12" single, I know nothing about, I have not come by a copy as yet. Presumably, it is as limited as the CD single, if not more so. Strange but true; had the band not covered The Equals '*Baby Come Back*', their next choice of past UK number 1 to cover was Tubeway Army's '*Are Friends Electric*'.

In February of this year, the bands second single was released in Germany, again on the SPV label, though in a multitude of formats this time. '*TV*' is an excellent, melodic track that delivers what Karl Bartos described as "electronic music with melodies that can touch your soul" back in 1991. As I mentioned, there are numerous formats, again on SPV records; CD single with picture-CD, 12" single, 12" picture disc single, Mini-disc (yes!) and also a very limited 10" promo single. In a shrewd piece of marketing, it is necessary to buy at least two of the formats to obtain the various mixes. The CD single (055-92673) contains '*TV*' (4.04) and '*Television*' (4.00) (a slower version of the '*TV*' theme). The 12" and 12" picture disc (050-92675) contain '*TV2*' (5.40) (another, quite different version) on the A side and '*Television*' on the B side. The Mini-disc single appears to be a rather attractive little item; It contains '*TV*', '*TV2*', '*Crosstalk*' and '*Intercomix*'. The packaging is in a similar vein to the other formats except that it also includes a pic of the two band members, in silhouette against a projection of the sleeve design. Very nice, but you need a MiniDisc player to actually play the thing! (Cat. no. MD 076-926-78.) In addition, there is also a promo video for '*TV*'.

At the end of May, the debut album was released in Germany. '*Esperanto*' is the name and it contains eight tracks, two of which are '*TV*' (in an extended version (5.44) of the original mix) and '*Crosstalk*' (5.52), (as on the CD single). This German release, on SPV records, is available only on CD and Cassette. However, there are two formats for the CD release; normal copies in the standard plastic case packaging (084-92832) and also versions in the cardboard 'digipak' type packaging (084-92892). The sleeve design for the digipak edition is very similar to the normal edition and disappointing in comparison to the '*Crosstalk*' CD single.



The band, after a period of negotiating, have now signed to the *EastWest* label, part of WEA for their UK/rest of Europe(?) releases. The *EastWest* release of '*Esperanto*' appeared on June 28th and was, like the German issue, only on CD and Cassette. The CD version (4509 92999 2) comes in the standard UK plastic case packaging. The sleeve design is almost identical to the German release on SPV, except for the obligatory changes in record company logo's / cat. no.'s etc. Might get a bit confusing in the future; the copies on *EastWest* are actually pressed in Germany...yet, this is not the German release!

The first single to be issued in the UK may well be '*TV*'. I have been told that this is to be released in July, though at the deadline for this issue (July 14th) there has been no sign of it. The Japanese edition of the '*Esperanto*' CD comes with an extra track, though at this issues deadline I still have not found out what it actually is!

One of the tracks on '*Esperanto*' is '*Information*'. A while back, in issue 2 in fact (August '92), it was reported in the '*News From Nowhere*' section that this track was to be released as a single, in collaboration with *LFO*, with four different mixes of the track. It was then reported, in issue 3, that it had been put back 'until 1993'. Well, I have heard no more on this subject at all, so there is still no indication as to when or even if this will eventually see the light of day.

Finally, there will no doubt be promotion for the album, so it will be worth looking out for interviews etc. in the media. A short interview with Karl and Lothar was shown on MTV Europe's '*News At Night*' programme on July 9th, along with snippets of the video for '*TV*'.

IAC

*With thanks to Paul Wilkinson for additional info.*





In an exclusive interview, **Lothar Manteuffel** gave up some of his time to be asked questions about various projects, at their offices in Düsseldorf, Germany on 30th May 1993.

## ***An Interview with Lothar Manteuffel of Elektric Music***

*by Paul Wilkinson*

**Paul Wilkinson;** Are you going to make a record deal?

**Lothar Manteuffel;** We have one already for England, a record label called EastWest. They are a big label, we couldn't have SPV records as they are just a German label, so we are now on EastWest records.

**PW;** What plans do you have for the future?

**LM;** We have some promotional work to do in England and then we fly to the states to do some more promotional work. 'Crosstalk' was a big hit on the dance charts.

**PW;** 'Crosstalk' got a mixed reception in Britain, but everybody enjoyed 'TV'. It has got very good reviews. Generally, 'Baby Come Back' wasn't too popular, as it sounded too pop-ish.

**LM;** 'Baby Come Back' was for the NME sample album, so we didn't have to take it seriously - we could joke about it. 'Crosstalk' was just released as a promotional record. 'TV' should be our first single when the album is released in England.

**PW;** Why did Karl leave Kraftwerk?

**LM;** Karl left because they were too slow, they weren't doing anything. In ten years they had only made two albums and Karl got bored. Karl didn't want to release an album every five years.

**PW;** How did you and Karl get together then?

**LM;** I have known Karl for 18 years now, since 1975. I have known him from the first days with Kraftwerk, so there is a long friendship. After a little while from the split we decided to get together and form a group to make music.

**PW;** What about Wolfgang?

**LM;** Wolfgang left Kraftwerk due to the same reasons. It's like having a car with two wheels going at different speeds.

PW; I suppose that he wasn't always needed...

**LM; Yes, he was only getting called in when he was needed, like a hired person. He is very busy at the moment with his own projects, as a producer and with other people. He helps us when we need him.**

PW; What about Emil Schult, is he a member of Elektrik Music?

**LM; He is like Wolfgang, he helps us when we need him. He has done the covers for us but Elektrik Music is just Karl and I. But if the situation changes and it's right, we may ask Wolfgang to join us, but only if the situation is right.**

PW; Are Elektrik Music planning to play live?

**LM; Yes, we are hoping this year. We may decide to do some more recording, but we will tour. Our label, SPV, wanted us to tour now but we have no time, so they will have to wait.**

PW; What will you be doing on stage?

**LM; We will have a set where a lot will be played and not like Kraftwerk, where it will be as live as possible and not stored in a computer.**

PW; What is the situation with *Andy McCluskey*, of *OMD*, who sings on '**Kissing The Machine**'?

**LM; Andy called us while he was doing 'Neon Lights' for the 'Sugar Tax' album. We asked him over and we went to the studios in Cologne where we did two tracks, 'Showbusiness' and 'Kissing The Machine'.**

PW; What about Electronic?

**LM; They came over and we discussed about getting together to do something, to do something in the studio.**

PW; The 'Heaven In Pain' single, by Our Heaven, was never released in England...

**LM; We did that about a year ago. Our German label, SPV records, made us do that.**

Thanks must go to Lothar for his time with myself for the interview. Special thanks must also go to *Stefan Ingmann* and *Markus* for all their help. Thank you. □



## AKTIVITÄT Small Ads...

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All adverts from readers are placed in the fanzine free of charge. If you wish to have an advert included then please send details of it to the usual address.

**WANTED** - Elektric Music; anything and everything! Mark Stagg,

**ITEMS FOR SALE;** Sounds magazine, Nov. 26th 1977 (2 page Kraftwerk interview and cover photo) - Melody Maker, July 4th 1981 (one page interview and photo's) - 'Showroom Dummies'/'Europe Endless' 12" single, 1977, (Capitol 12CLX104) Write to; Dave England,

**WANTED;** Kraftwerk records and videos. Write to; Mark Monckton,

**Return of The Mensch Maschine** - Kraftwerk 2LP set. Black vinyl in deluxe envelope cover, Ltd. edition. Mint condition. I sell; £40 (including postal rates) - Kling Und Klang - Kraftwerk CD, live in Milano 1991, + bonus track, with picture booklet, Ltd. edition. I sell; £40. Restricted availability. Please write to; Luca Morandi,

**WANTED;** Kraftwerk bootlegs (CD or vinyl); Kraftwerk - The Remix, Live in Cologne 1975, Virtu Ex Machina - Japan '81, Computers In Love - Belgium '81 and also Rebuilt in '92, parts 1 & 2 - Düsseldorf '91 Write to; Max Pielmaier,

**WANTED;** Issue 1B of Aktivität, must be in mint condition. Write to; B. Cassidy,  
I will pay £3.

**MARSHALL 12-watt** Keyboard Amp. Great practice or second amp. Very good condition. Basic EQ, two inputs, carrying handle, rugged construction. £35 ono. Contact; Al Ferrier,

**Kraftwerk Discography** - 20 page A4 discography of worldwide releases - Details from; Jeroen Van Niftrik,  
(Enclose SAE/IRC.)

**CYBERNOISE magazine** - Covers all styles of Electronic Music - discographies, articles, news, release lists etc. - Details from; Graham Needham,

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**And now...**

**...Some events that are unlikely to happen in the Kraftwerk world...**

1. Stagediving at concerts!
2. Having to buy **The John Peel Sessions** album.
3. An appearance on MTV's **Unplugged** programme.

**MEMORABILIA** - As well as records and CDs and tapes and suchlike, fans of any group will always be on the lookout for related items connected to their favourite band. For many bands, this provides a sizeable slice of their income, with concert tours quite often reaching a make or break point by the volume of goods sold at the merchandising stall. So, while many bands can thrive off this satellite activity (*most obvious examples being heavy metal acts, and cult indie-type acts such as Inspiral Carpets, Neds Atomic Dustbin etc.*) Kraftwerk are not one of them. The recent tours have been poorly catered for in the realms of spin-off merchandising. A few different T-shirt designs and a badge and that's it. Fair enough, we don't expect Kraftwerk scarves and pens and jackets and Barbour jackets with the tour dates printed on the back! But, how about a decent programme, with good quality live pix, for starters...

Moving into the more elusive record company promotional items there are richer pickings to be had, the most sought after no doubt being the boxed set musical pocket calculator issued in 1981 in Germany. In the following article, Paul Wilkinson gives info. on what there is in store for the Kraftwerk memorabilia collector...

IAC

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## MEMORABILIA

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*by Paul Wilkinson*

*With thanks to Derek Floyd and John Shilcock*

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### **Japanese Tour book**

This sought after item only recently came to light. This programme was printed in 1981, to be sold during the five concerts in Japan during September of that year. The book features a mix of colour and black and white photo's of Kraftwerk and their live stage set-up from the 1981 tour; the quality is excellent, many of the pictures are amazing. There is also text in Japanese and a list of the five tour dates. The credits give the photographer as Toshi Yajima, who must surely have been given official blessing by Kraftwerk to take such quality pics.

### **Telephone Call notepad**

This unusual item of memorabilia features a notepad mounted on a telephone-receiver shaped backing, coloured in grey with maroon and white print. (See illustration.) Obviously a record company freebie, this highly unusual item is probably very rare indeed.

### **Pocket Calculator**

In 1981, a calculator was issued as a promotional device in West Germany. This much sought after item is very hard to come by these days as so few were made. I have been told that between 20 - 500 were made, so who knows? Additionally, Kraftwerk have been known to give them away to the audience at concerts. The calculator, a model **VL-80** by **Casio**, comes within a large box, bigger in height than an album sleeve. The calculator is housed in the middle of the box and has a leather cover, with a label of **KRAFTWERK TASCHENRECHNER** on it.

The calculator itself has 25 buttons ; the standard numbers, adding subtraction, dividing etc. keys.

But one of them is very interesting as it can alter the pitch of a note! Yes; this is a musical calculator.

When put onto the special setting, each number and symbol button can produce a note, so you can make your own tune. On the other side of the box, there is numerical notation to allow 11 Kraftwerk songs to be played;

AUTOBAHN

4 4 X X 4 4 X 4 4 X X 4 4 X X #6 8 4 X #6 8 4 - 8 9 5 - 8 9 5  
9 8 7 6 9 8 7 6 #6 8 9

DAS MODEL

6 6 8 6 8 6 3 3 5 3 5 6 6 8 6 8 6 3 3 5 3 5  
3 6 6 6 8 7 6 7 5 3 3 6 6 6 8 7 6 7 5 3 3 6 6 6 8 7 6 7 5 3  
8 7 6 5 8 7 +

TRANS EUROPA EXPRESS

5 #5 #8 8 5 #5 8 #6 5 #5 #8 8 #6 8 5 #5 #8 8 5 #5 8 #6 5 #5 #8 8 #6 8

The full list is; *Autobahn*, *Taschenrechner*, *Computer Welt*, *Radioaktivität*, *Neon Licht*, *Computer Liebe*, *Die Roboter*, *Das Model*, *Metropolis*, *Trans-Europa Express* and *Schaufensterpuppen*.

It also has a facility to add a slight echo to it and another facility to record a track; so, by pressing down this special key it can indeed play a little melody! The top of the calculator has *KRAFTWERK* printed on it. Of course, the calculator can be used as a standard calculator too!

The box in which the calculator is packaged is white, with the 'Computer World' album sleeve printed dead centre.

### Press Kits

I have only come by five of these so far. The first of these is for the 'Computer World' album. This press kit features a proof cover for the album sleeve and some information about the band. The second is for the 'Man Machine' album and it contains a 8"x10" picture and biography.

The third press kit is for 'Musique Non Stop', which features some stills from the video of the song and some information about the band and the single. The American equivalent had a different picture and just one of the four graphic images of the band at their keyboards.

'The Mix' had at least two press kits. The British one was uninspiring but the American one, issued by Elektra records, included a small history about Ralf and Florian and an appearance on the Midnight Special show in 1975. It then goes on through to 'The Mix' and gives a track listing. "It's a retrospective that goes forward." The press release has a few quotes from Ralf about what he thinks about the album. Also enclosed is a photocopy of the 'New York Times' article from 16/6/91, which reviews the album, has a picture of the robots and states that the group would tour in the USA (August and September). Finally, there is a photo of the two new robots - Fritz and Fernando - very close up, in profile.



There have been several official pictures released by EMI for the press, usually of the robots or the dummies. Always difficult to come by due to the fact that they are sent to the media direct, but there are always small numbers that make it on to the collectors market.

### **Musical Postcards**

From Poland. These are very unusual items to collect. They are not official releases and are sold on the black market. On the front of the cards are 'everyday' pictures such as a painting and also a gorilla! They have no connection to Kraftwerk. The cards feature one track each. Amongst the songs available are *'Autobahn'*, *'It's More Fun To Compute'*, *'Heim Computer'*, *'Nummem'*, *'Computer Welt'*.

### **T-Shirts and other clothing**

There were a few T-shirt designs available on the 1981 tour. One, I believe, was grey with with a yellow design featuring the 'calculator and finger' design as on the picture sleeve for the single. The other T-shirt is white with a *'Man Machine'* type design featuring just lettering, no picture of the band. Simple but effective.

For the 1991 tours there were a few T-shirts available. One was black with white print featuring the 'autobahn' sign on the front and either the British or European tour dates on the back. This, in Britain, was available in a blue colour at four concerts (Sheffield, Edinburgh and the two London concerts). In 1992, for the *'Stop Sellafeld'* concert, the black version of this shirt was available, but without the tour dates on the back.

There were two versions of the *'Radioactivity'* T-shirt made. The version available for the 1991 tour had a yellow radioactivity symbol in the middle of it and *'Kraftwerk'* printed above it and *'Radioactivity'* below, both in white lettering, with *'Stop'* in the middle of the symbol. The second version of the T-shirt was available at the 3 three English gigs last Summer. This is based on the sleeve design for the *'Radioactivity'* single; so, the radioactivity symbol now has the addition of the 'beams' fanning out from it. Above the symbol is *'Stop'* and below is *'Radioactivity'* while *'Kraftwerk'* is printed on the back of the T-shirt. It is black with yellow print.

The other T-shirt from 1991 features the 'line drawing robot' design, from the inner sleeve of *'The Mix'* and the *'Robots'* video. There are two versions (both are plain on the back of the T-shirt). The British version is white with the robot in black and the arrows and *'Kraftwerk'* in red print. The European one is black with the robot in white this time with the arrows and print remaining red. This version was available in the UK for the three English concerts last Summer.

It is impossible to say just how many different designs are available due to the presence of unofficial/bootleg designs. On the 1991 British tour I saw two different bootleg designs for sale after the gig; one is white with *'The Mix'* design on the front and tour dates and another picture on the back. The second is black with a version of the pic of Florian from the sleeve for *'The Robots'* single. Again, tour dates are on the back. I have only ever seen one foreign one, from Sweden. This features the 'robot line drawing' logo, in white, with *'Kraftwerk'* in yellow. On the back, the tour dates

for Finland and Sweden are printed in white. The T-shirt is in black coloured material.

### Kraftwerk Tie

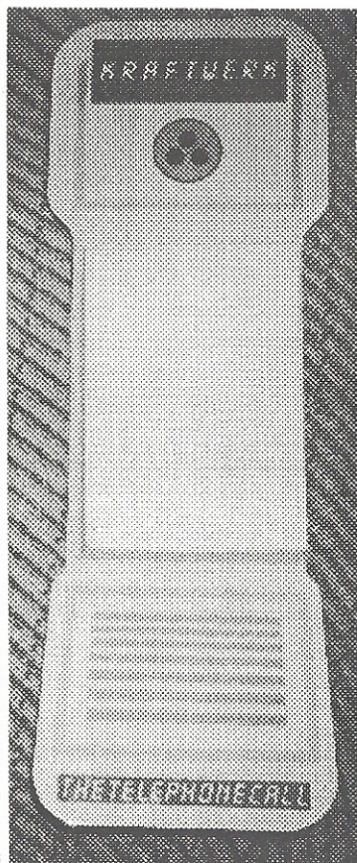
A Kraftwerk tie was sold along with the T-shirts which were available at the 1981 concerts. The tie is black with white print that features the 'four heads' design from the '*Computer World*' LP sleeve and '*Kraftwerk*' written beside it.

### Posters

There have been a few posters over the years, especially with the most recent record releases and tour. Some of these are bootleg ones, such as the white, blue/black coloured one with '*The Robots*' sleeve pic and British tour dates that was on sale after the gigs in the UK. There was also a German one, with the four heads of the group from the 'Man Machine' LP sleeve and the 1981 German tour dates. The European tour posters feature the 'robot line drawing' logo in white with black background and details below. Whether this was released officially or not I do not know.

The most interesting ones are the official record company ones. In Britain, a poster, similar to the '*Robots*' one detailed before, but in the same colours as the single sleeve, was produced in two sizes; smaller, for record shop display, and large fly posters. A second design, featuring the front of '*The Mix*' sleeve, was also issued to record shops; similar to the adverts in the music press but obviously in colour.

Back in 1982, following the success of '*The Model*', EMI began to plug the back catalogue, with the re-issue of the three LP's on Capitol. A large, full colour poster, featuring the pic of the band as used on the 1982 '*Showroom Dummies*' re-issue single, as well as the front of the three LP sleeves, was issued to record shops to help plug the product. Now very rare no doubt.



The posters for the 1991 UK tour, often to be seen pasted up around town, featured a rather simplistic design; one half light, one half dark, with details such as date, venue, doors open time etc. More often than not in blue and lime/yellow coloured. In Holland, a company produced a poster of Kraftwerk live on stage, in 1981. This large sized poster showed an excellent picture of Kraftwerk, dressed in black, performing behind their 1981 stage set, with a snow screen projected on the four video backdrops.

### Badges

There was a wide range of badges available, when wearing badges was the 'in' thing, for example the early '80's. I have sixteen different designs, ranging from the first British album cover up to the more recent designs. In addition, many more designs were seen at the convention back in February. (There is not enough space in this issue to give descriptions of each, though a separate information sheet giving a description of some of the various badges on the go is available to anyone who wishes such details; please send an SAE to the AKTIVITÄT address.)

### Miscellaneous

For the collector who must have everything there are of course **concert tickets**. The British ones, for 1991 and 1992, were uninspiring and quite plain. The 1991 European tickets were much better. In yellow, they have, in either black or red, a large bar code with the robot logo to one side, as well as 'Kraftwerk' in large letters above and the obvious details. The 1981 tickets were also quite plain but obviously quite scarce now. Normally issued only to band members and road crew / journalists / guests etc., **passes** also come into collectors hands quite frequently. For the 1991 tour there were four different passes, each with different wording but retaining the same basic design.

Very difficult to come by, but quite novel, are **shop displays**. I know very little of this topic, pre-1991, but I do know that there was heavy promotion for the '**Computer World**' album. Virgin, in London, had a large sized reproduction of the LP sleeve mounted in the window. The promo display for '**The Mix**' consisted of a poster of the album cover plus tour dates, record sleeves and a 3-D standing board. The board has the same design as the front of '**The Mix**' but with one adjustment - the Ralf robot stands out, thus creating a 3-D image. Warner Bros. in America produced a hanging mobile for the '**Electric Cafe**' album, which I have seen advertised for sale too.

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# Z E N I T H

## E L E C T R O N I C M U S I C M A G A Z I N E

### Issue Number 2

Published June 1993

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Up until now there has been no regular letters page in AKTIVITÄT. When I read magazines / fanzines etc. I always find the letters page to be one of the most interesting portions. And so it should be with AKTIVITÄT. However, since I normally answer any specific questions directly, there has never really been a need to publish a 'questions and answers' type letters page. So, the letters printed here represent more what the opinions of AKTIVITÄT readers are. Some are more to the point than others - these are personal opinions after all, on Aktivität, video's, Kraftwerk and their future, Elektrik Music etc.



## FEEDBACK

*Dear Ian...*

*Illustrations by N. Neumann / NGKA*

Thanks very much for the two issues of AKTIVITÄT which you sent to me before Christmas. I enjoyed reading them very much and look forward to the forthcoming issues. I must congratulate you on the presentation and high degree of professionalism in the layout and thought which you have put into this magazine. The colour photo's reproduced on the cover are a nice idea - I shall look forward to seeing more in the future issues, as, I am sure, will other readers. A question which has been on my mind for some time now (and all other Kraftwerk enthusiasts I'm sure), is whether or not they intend releasing a video in the not too distant future. An official video, whether studio produced or a record of live performance, would be preferable to the inferior quality of the bootleg video's available - from what I've seen, these range from tolerable (at best!) to excruciating, in picture and sound quality!

Even a compilation of promo videos for the singles would be welcome.

**Alan Bell,**



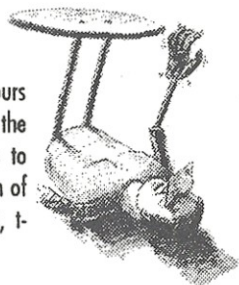
\* \* \* \* \*

...Issue 18, while having a large proportion of its contents relating to the various formats and editions of the singles throughout the world...was also interesting for non-collectors such as myself. Being a CD fan, I have no inclination to buy old vinyl singles (although I have managed to collect all the singles from POCKET CALCULATOR onwards) but I found these articles interesting as all the different picture sleeves from around the world have been reproduced to great effect along with a wealth of information on each release...

**Nick Betts,**

\* \* \* \* \*

Thank *Music Technology*, I've found you. After spending over 18 years spending hours and pounds trying to amass information on the boys, a little acknowledgement in the aforementioned magazine has put me in touch with a lifeline. Yes, I would like to subscribe to AKTIVITÄT; I enclose a Stamped, Addressed Envelope for quick return of the latest magazine, plus an invoice, plus any information on back issues, badges, t-shirts, weekend breaks at Hotel Kling Klang in Düsseldorf, etc. that are still available.



I have quite a collection of records, both Kraftwerk and inspired, plus a lot of music paper clippings, going back to 1977. I was briefly courted by John Walters (of the band *Landscape*) during 1983; he wanted my clippings as an aid to the biography on the lads he intended to write, but he was thwarted by a brick wall...

(on video)...like most people I would really like to get hold of their early stuff - T.E.E. etc. - and one of their concerts.

**Geoff Potter,**

★ ★ ★ ★ ★

...On the whole I thought they were very good - issue 3 is certainly the best and the design and presentation is excellent. As a fan as opposed to collector I'm glad to see that you're toning down the discography side a bit! The only real complaint that I have with it - hope you don't mind my criticism by the way - is that some of the writing is a bit juvenile...

I understand that news is thin on the ground, Kraftwerk being so ambiguous, but I think that reviews of several gigs on the same tour - and, if we are honest - basically the same gig but in a different location - is a bit excessive. A few articles / essays concentrating more on the music of the band as opposed to the personality (or lack of it!) of band members might be interesting - i.e. just *why* are they 'pioneers of the hypnotic groove' - is Kraftwerk a band or an attitude, a statement on the state of the late 20th century etc.

**Richard Smith,**

★ ★ ★ ★ ★

...let me comment of AKTIVITÄT issue 2 and the '*Convention Special*' which you sent. I thoroughly enjoyed them and was engrossed reading them. I have no idea how much time I spent reading them the first time - I lost all track...I was very interested in the concert photos in these issues. This was the first time I have seen the two new band members. I also loved the centre photo layout of '*Studio Werk 1978*' in the '*Convention Special*'. This is Kraftwerk humour at its best, through and through...

**Fred Becker,**

★ ★ ★ ★ ★

(On the subject of *Elektric Music*)...It's all quality material and I look forward to the album coming out. My only other comment is that I'm sorry they feel they have so much to prove - i.e. all the 'Kraftwerk' sounds are really overkill - perhaps the album should be called (*It's not all*) *Ralf and Florian (Honest, we contributed as well you know, that sound was mine and I'm gonna use it - so there!)*

Perhaps you or your contacts can answer a question that's been bugging me for years. On the Kraftwerk track VOM HIMMEL HOCH, near the end where the tempo speeds up, I'm convinced I can hear someone shouting (possibly through the glass of the control room) - does anybody know what he's actually saying? My German is patchy at best and the shout is only just loud enough to hear without being discernable. Have a really close listen if you don't believe me!

**Wil Walker,**

*Anybody out there with any ideas to this query? - IAC*

★ ★ ★ ★ ★

Thanks for the two issues of AKTIVITÄT which I found a good read. It is almost a relief to have some sort of focal point however unofficial it might be after so many years of nothing. The detailed info on record releases is interesting but for the majority of readers it is probably less relevant than information on the band itself. I appreciate that the band is not exactly forthcoming with the sort of details followers would like to hear. That was very obvious from the early days. Trivia is always welcome on such a band, however insignificant it seems. What about personal profiles? Does Ralf eat at McDonalds or is there any truth in the rumour that Florian's father is a prominent businessman in Düsseldorf? Where is Kling Klang studio exactly? I used to live in Düsseldorf and never managed to find it! I did however see Mr Schneider smile once. Anyway, thanks for making a start and I wish you luck with the mag.

**J.A. Ralphs,**

*Personal details on the band will not appear in AKTIVITÄT unless they are supplied by Messrs Hütter, Schneider, Hilpert, Schmitz, Bartos, Flür, Schult, etc. etc. themselves. Rumour / gossip is one thing, but when put into print things become altogether more 'concrete' and open to misinterpretation in the future, as has already been the case with some things unfortunately. Fortunately, there is now the 'Man, Machine and Music' book to help with such enquiries, the kind of tome we Kraftworkers have been waiting for for years! - IAC*

\* \* \* \* \*

...Is it true that 50 pre-production sampler copies of a video called LIVE MIX were made? And is it true that Ralf Hütter did not want it to go into production?

**Mark Monckton,**

*This question has been in the mail a few times. I do not know whether it is just a made up rumour or if there is in fact any truth to it. Maybe someone out there, especially if they have connections with (the much maligned by Kraftwerk fans!) EMI records, can answer it? - IAC*

\* \* \* \* \*

...In AKTIVITÄT 3, the article 'A Dream Come True' nearly brought tears to my eyes as on reading it I felt some of the emotions Paul must have felt.

**Jay Scott,**

...I was so envious of that fan who met Karl Bartos, however, I think I would have asked better questions!

**Billy Cassidy,**

...There is just one thing I did not like in issue number 3, the report about P. Wilkinson's visit to Karl Bartos. I think it's not OK to bother people for nothing. I hope this will never happen again...

**Lutz Bauer,**

*Paul's article has generated more comments than anything else in the previous issues of AKTIVITÄT. It appears to be real love/hate stuff. On the whole, judging by the mail and more by the verbal comments, the larger proportion of AKTIVITÄT readers did not like the article. - IAC*

**Mail to: IAC,**



...I have a suggestion for you. In AKTIVITÄT you say that Kraftwerk have been known to get audience participation in their concerts, stating that "anybody can make electronic music". Why not use this as an excuse for 'reader participation', asking readers to record their own electronic music and send it in, to make a compilation tape. The tape would be available only to AKTIVITÄT readers. I imagine most of your readers have an electronic keyboard of some kind. Contributions could include cover versions of Kraftwerk songs, or original music in a Kraftwerk style (from any era, including early 70's experimental)..

**Allen Densen,**

*Actually, a few people have suggested similar ideas, but Allen was the first. What do you, the readers, think of the idea? I have received a number of tapes from AKTIVITÄT readers of their own music in the past. I personally don't have the technology for duplicating tapes in particularly great quality, but the idea is there... - IAC*

\* \* \* \* \*

Unfortunately, business commitments prevented me from making one of my annual trips to Germany, to see Kraftwerk perform at the Klang Art festival in Osnabrück, but from what information I have gathered about the performance, although the concert was once again entertaining, there was no new material given its first airing. Apparently, the only 'new' piece was an up-dated version of THE MAN MACHINE. Yes, another re-work! So, what is the problem? Why no new material? Is there an answer? Kraftwerk being Kraftwerk there probably isn't!

OK, so Kraftwerk have never been a prolific band as far as creative output is concerned, but surely new ideas haven't dried up since the TOUR DE FRANCE / ELECTRIC CAFE era? Today, it seems to be rather normal for a band to update its old recordings by remixes and 'additives' but to actually have a creative output of NIL is abnormal to say the least.

I would hate to think that a group of Kraftwerk's stature, who have given the world ground-breaking classics, such as AUTOBAHN and TRANS-EUROPE EXPRESS, are 'scared to death' of bringing out anything new, in case the worlds music media were to slate any up-to-date compositions. Maybe that's the case! You only have to look at Elektrik Music to hear what sort of rubbish an ex-Kraftwerk member can muster up! The Hütter/Schneider/(Bartos) combination were able to conjure up music that is both danceable and listenable, whatever situation you are in, whether at home or in a nightclub. Unfortunately, the same can't be said for Elektrik Music. It's music for pants but definitely not for the mind! CROSSTALK sounds like its been written by a set of amateurs who've just had synths given them for Christmas and the 60's Equals classic, BABY COME BACK, has been given some of the worst treatment by 90's 'technology' that I have ever had the displeasure to witness. This new rendition is so unpleasant as to make it almost unrecognisable from what was basically an excellent 60's pop tune.

For anybody that's looking for a Kraftwerk substitute during the absence of anything remotely original coming out of the Kling Klang studio, don't go looking to Kraftwerk members to come up with a solution. Apart from the odd sample, they just don't come up to scratch. There is much more original music on our own doorstep such as England's own 'Synthetik' or Holland's own 'Daylight'.

At the end of the day, the question is; 'Are Kraftwerk ever going to come up with anything new?' For Christ's sake, I hope so! We can't keep putting up with re-vamped oldies. Can we?

**Ian Floyd,**

*This is of course Ian's own opinion (!), though it's by no means isolated, especially as regard to the lack of new produkt since ELECTRIC CAFE...*

**AMERICA HAS BEEN** one of the most productive markets for Kraftwerk releases and many collectors will have at least one or two American releases tucked away somewhere. There are some appealing releases, unavailable elsewhere, such as the 1981 coloured vinyl 7" release of 'Pocket Calculator', and the 1992 compilation CD 'The Model' (Retrospective 1975 - 1978), as well as the recent 'Showroom Dummies' CD.

## COLLECTORS CORNER



## UNITED STATES

Amongst the items from the States that seem to crop up for sale frequently are promotional releases; the American record companies love these things it seems! I reckon that, judging by the rate at which they appear for sale, it is a wonder that the record companies make any money; they forever seem to be dishing out the promo copies! In many instances, it seems far more commonplace for the promo version of a release to be found for sale as opposed to the standard run-of-the-mill release. There are lots of Kraftwerk promo items to have come from the US; many are very similar to the standard issues but there are a few which are very interesting, such as the two 12" promo's from the 'Computer World' era as well as the more recent promo CD for 'The Robots'.

Anyway, this article is intended to give you a fair guide to what's available, though obviously it is not intended as a full discography. Corrections / details on any glaring mistakes or omissions will, as ever, be welcome. (N.B. All timings are approximate.)

### 7" SINGLES

Of the numerous 7" singles released in the US very few were ever issued with picture covers. The most recent Kraftwerk releases, from 1991, were not issued on 7" in America because of that markets desire to do away with the humble 7" format (booooooo!).

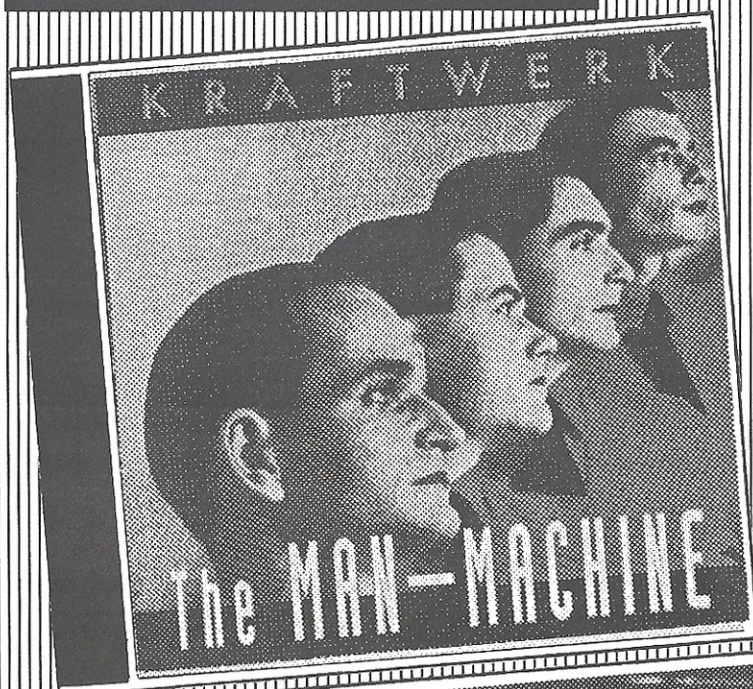
Still, the most interesting of the US 7" releases must be '*Pocket Calculator*' (Warner Brothers, WBS49723); pressed in a lime/yellow coloured vinyl and housed in a transparent sleeve that has the normal design actually printed on it, it is relatively easy to come by; at the time of its original release this single was certainly available for a modest sum, by mail order at any rate and many collectors probably bought this version in preference to the more common versions available. It features a shorter edit (3' 55") than the majority of other territories releases and in addition there are two other variations on the go; the first is a promo version; exactly the same as the coloured vinyl pressing except that it includes additional text printed on the label (i.e. '*Promotion - Not For Sale*'). The other version is a plain old black vinyl pressing which does not have a picture sleeve.

Next, '*Radioactivity*' (standard issue, b/w '*Antenna*'; Capitol, 4211 and double A side mono/stereo promo; P-4211/PRO-8305). This original 1976 issue is one of the few American 7" singles to feature a picture sleeve (on both standard and promo releases). Details of these are to be found in the '*Update*' in issue 2. Other singles to have benefited from the inclusion of picture sleeves are '*Musique Non Stop*' (Warner Bros, 7-28532) and '*The Telephone Call*' (Warner Bros, 7-28441). These are very, very similar to most other countries issues and, hence, not too exciting. In addition, there were also double A side promo copies issued for these singles; '*Musique Non Stop*' (Warner Bros, WB 7-28532) features the 4'08" edit on both sides and does not have a picture cover. '*The Telephone Call*' (WB 7-28441) features the 3'47" edit on both sides and has the same pic. cover as used for the standard copies; so, although it says that '*Der Telefon Anruf*' is on side two, it is not.

Back in 1981 there was an interesting choice as a follow up to the '*Pocket Calculator*' single. Warner Bros chose to issue



The Man Machine - US re-issue CD, 1993



The Model - US compilation CD, 1992



a double A side 45, coupling *'Numbers'* and *'Computer Love'* (Warner Bros, WBS49795). There are in fact three 7" permutations of this release in circulation; i) the standard double A side issue; ii) the promo version of this (again, only minor text differences on the label); iii) another promo, this time with *'Numbers'* on both sides of the disc and featuring a white, instead of yellow, coloured label, and a plain, dark green sleeve. None of the three have a picture sleeve though all have the same 2'55" edit of *'Numbers'*; the intro has been lopped off, so that the song starts off with the rhythm track playing. The edit of *'Computer Love'* is the standard 3'45" edit. (N.B.; Same catalogue number applies to all three versions; confused? you will be...)

To round up on the numerous other US 7" releases, here are some brief details; *'Autobahn'* b/w *'Morgenspaziergang'* (Vertigo, VE203); features a 3'27" edit of *'Autobahn'*. No picture sleeve, white coloured labels. Promo copies are also available, featuring the same edit of *'Autobahn'* on both sides. (Vertigo, VE-DJ-8). No picture sleeve for this either. *'Kometenmelodie 2'* b/w *'Mitternacht'* (Vertigo, VE-204). though there is no picture sleeve, light blue coloured labels. The edit of *'Kometenmelodie 2'* differs from the UK 7"; the UK edit has a shorter intro. As yet, I have not come by any promo copies for this but they are more than likely to be available. There are two US 7" releases from 1978 for *'The Robots'*; the commercial issue (Capitol, 4620) and promo issue (Capitol, P-4620); details are in issue 2. There are also variations on a theme for *'Trans-Europe Express'*; commercial copies (Capitol 4460) b/w *'Franz Schubert'* are available with two different label designs, which leads me to suspect that this single may have been re-issued in 1978 perhaps. There is also at least one promo issue, a stereo/mono double A side (Capitol P-4460/PRO8869). None of these have picture covers.

The 1984 re-issue of *'Tour De France'* (Warner Bros 7-29342) is of interest as the edits of the remixes on both A and B sides differ from other countries, though only slightly. (More details in issue 3.)

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## 12" SINGLES

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Moving on to 12" releases, there are some interesting promo's to be had. The most unique is probably the *'Disco Best'* 12" (Capitol SPRO8865 / 8866) which gathers together four of Kraftwerk's singles on the one 12" EP. It has been featured in previous *'Collectors Corner'* articles. Before this though, there was a 12" release of *'Showroom Dummies'*, from 1977, (Capitol 8502) with the French language version, *'Les Mannequins'*, on the flip. No picture sleeve, but an interesting picture label design. (See issue 3 for more info.) *'Trans-Europe Express'* seems to be very popular with the record company; there appears to be at least 5 different 12" versions in circulation! It was released as a standard 12" (Capitol 8513) b/w *'Franz Schubert'* (no picture cover, yet again) and also on a few promo 12" singles too; (Capitol SPRO-8638 / 8637) with both *'TEE'* and *'Metal On Metal'* on side one and *'Europe Endless'* on side two; (Capitol SPRO-8723/SPRO-8638) with both long and short versions of *'TEE'*. There is also a *'Trans-Metal Express'* (sic) (Capitol SPRO-8651) that has *'Franz Schubert'* on its B side. The most recent appearance of *'TEE'* on 12" is from 1990/91, on one side of a double-A 12" *'Gold Cuts'* release (Capitol *'Gold Cuts'*, V-15566), the flip side featuring *'A Fly Girl'* by *The Boogie Boys*. None of the US *'TEE'* 12" releases have a pic. cover! There was no 7" for *'The Model'*, but a 12" did appear, b/w *'Neon Lights'*. (Capitol 8526).

Moving on to 1981, we find two promo releases. Firstly *'Pocket Calculator'*, (Warner Bros PRO-A-951). Includes the full length LP version on side one and a slightly shorter *'Dentaku'* on the reverse. The picture cover (yes! it has one!) is white with pretty much the standard design in black. The other 12" promo gathers together *'Numbers'*, *'Computer World 2'* and *'Computer Love'* (Warner Bros PRO-973). It too has a picture cover, very similar to the one for *'Pocket Calculator'* except that the four heads are arranged in a 'square' shape instead of a line.

The 1984 re-issue of *'Tour De France'* differed from the UK and West German versions by only containing two mixes of the song; it omitted the 3' 00" edit and swapped over the A and B sides, so the 6' 47" Francois Kevorkian remix is actually

on the B side of this single. (Warner Bros. 0-20146.) Picture sleeve design is pretty similar to the UK and West German versions with only minor differences but much better than the flimsier UK sleeves.

The 12" releases for *'Musique Non Stop'* (Warner Bros 0-20549) and *'The Telephone Call'* (Warner Bros, 0-20627) are very similar to the majority of overseas releases from the point of view of both tracks included and picture cover design. There are two variants of the 1991 release of *'The Robots'* on 12"; the standard issue (*Elektra 0-66526*) (details in issue 1) and a more mundane promo issue (*Elektra ED-5551*) that does not have a pic. sleeve. (Details in issue 2)

Last, but certainly not least, is the 1991 12" of *'Radioactivity'* (*Elektra 0-66486*). This differs from the UK, German and Dutch releases by actually including four mixes of the song, one of which, the William Orbit *'Hardcore'* mix, is unavailable elsewhere; this 12" should, at the moment, not prove too difficult to find, but it is a definite candidate as a future rarity, because it is likely to go the way of most other releases and be deleted.

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## LPs

As far as I am aware, the *'Kraftwerk 1'* and *'Kraftwerk 2'* LPs have never been issued in America. The first LP release appears to be *'Autobahn'*. The original releases of this LP (*Vertigo VEL-2003*) and also *'Ralf And Florian'* (*Vertigo, VEL-2006*) (which was issued later) come with sleeves based upon the West German versions; so, the *'Ralf And Florian'* cover has the photo of the two members on the front while *'Autobahn'* has the 'motorway scene' painting. A unique point of these American LPs is that they also give translations of the German titles; thus, the track listing for *'Ralf And Florian'* becomes; *'Electric Roulette'* (*'Elektrisches Roulette'*), *'Mountain Of Sound'* (*'Tongebirge'*), *'Crystals'* (*'Kristallo'*), *'The Bells Of Home'* (*'Heimatklang'*), *'Dance Music'* (*'Tanzmusik'*) and *'Pineapple Symphony'* (*'Ananas Symphonie'*). For *'Autobahn'* it reads; *'Autobahn'*, *'Comet Melody 1'* (*'Kometenmelodie 1'*), the same for part two, *'Midnight'* (*'Mitternacht'*) and *'Morning Walk'* (*'Morgenspaziergang'*). Additionally, an English translation of the lyrics for *'Autobahn'* itself is printed too.

There are at least two re-issues of the *'Autobahn'* LP on the go; the more common 1985 re-issue (Warner Bros, 1-25326) which is almost identical to the UK re-issue on Parlophone from May 1985. The earlier re-issue is on Mercury, SRM 1 3704.

Oddities on the album front; there is a limited edition promo of the *'Man Machine'* which features a slightly different version of *'Neon Lights'*. 'Fraid I don't know much more than this so I cannot say how different it is or even how rare the version of the LP is; though I think we can assume it's a tad on the scarce side. Original copies of the *'Radioactivity'* LP (*Capitol, R114521*) include a sheet of 'radioactivity' stickers plus an inner sleeve. Ideal for decorating your bedroom, filing cabinets, fridge door etc. etc. (Free supplement with AKTIVITÄT #5 - 101 Things To Do With Your 'Radioactivity' Stickers.)

One thing that has always puzzled me about the American LPs; there does not appear to have been a compilation LP of the Vertigo-era material issued. Most other countries have released at least one compilation. In Canada they issued *'Exceller 8'*. But, as far as I am aware, there has been nothing like this in America.

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## CASSETTES

Cassette tapes, for the majority of collectors, are rarely of much interest as they tend merely to mirror the LP equivalents. There is one tape in particular that is very interesting though. It is a compilation tape called *'The Robots'* (*Capitol / CEMA, 4XL 9445*) and it features a very peculiar selection of tracks as a sample of Kraftwerk. Track listing is; side one - *'Trans-Europe Express'* (7" Edit), *'The Model'*, *'Antenna'*, *'Transistor'*. Side two - *'The Robots'*, *'Geiger Counter'*, *'Radioactivity'*, *'Neon Lights'* (7" Edit), *'Uranium'*. The tape cover is in colour and features a picture of the bald headed mannequins from the *'Showroom Dummies'* video; the American record company must love this picture as it has surfaced on numerous releases / re-issues! Count 'em up and you will see what I mean! As for the selection of tracks...somebody's favourite LP must be *'Radioactivity'*, for sure!!!



Computer World USA CD Long Box





Also of note, there is a cassingle for the 1991 release of *'The Robots'* available. There are a few notable differences from the UK version; there is only one track on each side of the tape and the cover has a light blue box at the top, which is a dead giveaway that it is the US edition. Also, it is the full length version of *'Robotronik'* on side two of the cassette. (Elektra, 9 4-64869).

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## CDs

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On the CD front, America has been the most active country judging by the American-only compilations and the various releases and re-releases. The most interesting CDs are those that have no equivalent release elsewhere. There are a few of these on the go, amongst the most recent is the 1992 compilation called *'The Model' (Retrospective 1975 - 1978)* (Cleopatra/CEMA, CLE057612), featuring a fair selection of tracks from the three Capitol-era LPs. As well as standard copies, there is also a limited edition available packaged in a cloth bag, complete with a photo and badge.

The original versions of the three Capitol albums come packaged in the standard American 'long box' format but are long since deleted; *'Radioactivity'* (Capitol, CDP 7 46473), *'Trans-Europe Express'* (Capitol, CDP 46473-2) and *'The Man Machine'* (Capitol, CDP 7 46039-2). Now, this year, these three CDs have been re-issued, in re-designed sleeves, by the Cleopatra/CEMA label, though they no longer come packaged in the cardboard 'long box' format. *'The Man Machine'* (CLE058772), *'Trans-Europe Express'* (CLE058762) and *'Radioactivity'* (CLE058752) all with ammended sleeve designs. In fact, ammended is a bit of an understatement as regard to the design for *'The Man Machine'*; it is radically different! (See illustration.) To add to this, there are two versions of the *'Radioactivity'* re-issue. The first edition has very plain, boring packaging and if not already deleted certainly deserves to be (CEMA, S21-57642). The second version, only a couple months afterwards, has significantly different artwork. The printing is now in black, green and white and the booklet also includes the lyrics to the songs and a short essay / history.

*'Autobahn'* is available once more on CD and if you can find it for sale complete with its 'long box' packaging all the better, as it is very well done, featuring the 'motorway painting' design; the front of the long box features one half of the cover and the reverse the other - nice! (Elektra, 7559 60797-2). It is a pity, but it can sometimes be difficult to find American issues complete with the long box - often, record stores throw these out and just put the basic CD case in the racks. *'Computer World'* (Elektra, 9 3549-2) is also available in a long box with an interesting variant to the normal design; the front of the box has an excerpt from one of the photo's used on the inner sleeve of the original LP. The reverse features the same pic as per the LP but it also has a short biography of the band, referring to the aborted *'Technopop'* LP at one point. (The Elektra version is a re-issue as it was originally issued on Warner Bros.)

Other CD's available are *'Electric Cafe'* (Warner Bros, 9 25525-2), also re-issued on Elektra, and *'The Mix'* (Elektra, 60869). Both of these can be obtained complete with long box packaging - future rarities there, I reckon, as the long box format is set to disappear. The *'Electric Cafe'* box is very similar to the standard design, with the pic of the bands heads taking up the bottom half of the box. *'The Mix'* uses the same design as per standard but it is tailored to fit the long box format. There is also an added sticker which reads; *'11 Kraftwerk Classics Re-recorded, Rearranged and Reprogrammed in the Digital Domain featuring: THE ROBOTS, AUTOBAHN, COMPUTER LOVE'*.

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## CD SINGLES

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The most common CD single appears to be the 1990 Capitol *Gold Cuts* CD release which features two versions of *'Trans-Europe Express'* and both English and French language renditions of *'Showroom Dummies'*. (Capitol 'Gold Cuts', C2-15620) Other than this there have been three other CD singles; *'The Robots'* (Elektra, 9 66526-2) features the same three mixes as the UK and German issues but has a nice 'digipak' cover and a picture CD. The second CD single is a promo issue of this song (Elektra, PRCD 8392-2). It only features two mixes (the single edit of *'The Robots'* and full length *'Robotronik'*) but comes in the standard plastic case but with a very different design on the rear panel.

The third, and most recent, CD single appeared earlier this year and is called *'Showroom Dummies'* (Cleopatra/CEMA, CLE068432). In addition to the English and French language versions of the title track (again!) this also includes the 7" and LP length versions of *'The Robots'* and, in addition, *'Spacelab'*. Nice cover, though prices are a bit steep by the time it has been imported into Britain, for a CD with less than 30 minutes playing time and no otherwise unavailable mixes. But I have checked and it is, officially, classed as a single; not an album.

Considering how much re-issuing and re-packaging that has gone on with American CD releases it is annoying to think that, still to this day, there is no chance of obtaining *'Tour De France'* on CD. Bear in mind too that this has long been deleted on single and is not included on any of Kraftwerk's LPs, so the casual fan, having heard this on the radio has no chance of picking up this record easily. A 12" / CD single from Elektra gathering perhaps five or six of the previously issued mixes / remixes is long overdue and would solve both of the aforementioned problems.

So, there we go. Hope that this has helped make sense of the American releases for you all.

IAC

*Special thanks to José García Corral, for the additional info on US CD releases, and John Shilcock, for the additional info on the numerous 12" releases.*

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I've been asked by several people about this Kraftwerk album, so I thought I could write a small article with info on this. In Spain, for several weeks after the release of the *Electric Cafe* album, which was the usual version in English (with bits in Spanish, French and German), a rather odd release could be found in some stores in Barcelona: "ELECTRIC CAFE - EDICION ESPAÑOLA" (EMI 074 24 0688 1).

## ELECTRIC CAFE EDICION ESPAÑOLA

*by José García Corral*

It was released in a gatefold sleeve and with an inner sleeve, like the usual English version. The only difference is that under the words ELECTRIC CAFE on the front of the sleeve, there's the added title EDICION ESPAÑOLA, in LCD calculator style lettering.

The common version in English was also released on EMI, LP cat. no. 074 24 0644 1, as well as on cassette. A promo version of the English language version does exist. It might also exist for the *Edición Española* version.

The *Edición Española* version was only available on LP and for a short period of time. It was a very limited pressing, as it wasn't a success in the Spanish charts! As far as I know it was only released in Spain, and to give you an idea of its rarity, a lot of Kraftwerk fans in Spain don't even know about its existence! Could have been released in other Spanish-speaking countries though, such as South America. The interest of this LP is its otherwise unobtainable version of *Sex Object*, which is sung in Spanish. The title of the song on the record label and back cover is not *Objeto Sexual* as you would expect, though. It has the same title as the English version: *Sex Object*. It also features a slightly different version of *Technopop*, in which the verse sung by the human voice is always in Spanish. □



**KRAFTWERK'S 1981 WORLD TOUR** and 1991 UK and European tours are well documented in most respects; a myriad of live bootleg tapes / LPs / CDs / video's abound from these tours, principally due to the technological revolution which has allowed professional quality tape recorders to fit in the palm of your hand and video camera's reduced to pocket size. The period before 1981 is a little more vague; live tapes are available of some gigs but video's are seemingly non-existent. (No surprise.) The various tours from 1975 seem to be the most obviously represented and well documented. However, the bands live gigs from the latter part of 1976 are less well known but of immense interest due to the material they played and the instrumentation employed...

## 1976 REVISITED

What's so interesting about the gigs from the end of 1976? Well, lets begin with a recap on the bands 1975 live outings. For the previous years gigs, the band pretty well stuck to a standard selection of songs, mainly from the **AUTOBAHN**, **RALF AND FLORIAN** and **KRAFTWERK** LPs, with the occasional little oddity. (Such as the way in which *'Mitternacht'* segues with a very embryonic *'Showroom Dummies'* tune, and also the music which starts off with the bells and chimes from the studio recording of *'Kling Klang'* but is most definitely not that song.) The odd thing about this selection of tracks is that none of the songs from **RADIOACTIVITY** were played; odd, because that was of course the record the band were recording at the time. By the time of the UK tour in September 1975 a poster plugging this forthcoming LP was on display at the concerts; even stranger then that the band chose not to preview the material live.

Now then, judging by the live reviews and such that I have read, the late 1976 concerts were in marked contrast to this. Not only were songs from the latest LP, such as *'Radioactivity'* and *'Antenna'*, aired in their live form but there was also previously unreleased material previewed; namely *'Trans-Europe Express'* and *'Europe Endless'* and *'Showroom Dummies'*. Subsequent live tours have not included versions of either *'Europe Endless'* nor *'Antenna'*, so these gigs would appear to be the only time Kraftwerk performed them live. In addition, early versions of *'Trans-Europe Express'* and *'Showroom Dummies'* would be interesting listening; they could be totally different from the eventual LP versions. And who knows what other material from **RADIOACTIVITY** was aired?

As if this were not reason enough for these gigs to be of marked interest, there is another curio. In numerous music paper and radio interviews Ralf Hütter has talked of one of Kraftwerk's more original musical instruments; an electronic percussion device triggered by body movements. These gigs appear to be the only time that these much spoken of instruments have been used in public, as the live reviews certainly make reference to Wolfgang and Karl operating these photo-electric triggered instruments.

In the same manner as for the 1975 gigs, slides were displayed on a backdrop throughout the bands performance. Unlike the later tours, these were static slide images, not animated films. Some interesting images appear to have been on display; for *'Europe Endless'* a picture of the band themselves (the classic 'round the table' promo pic) was projected; its significance to the song is imponderable! The neon-light name boxes that are a trademark of the classic Hütter / Schneider / Flur / Bartos era of Kraftwerk were also on display as well as the floor level multicoloured strip light panels which are still part of the Kraftwerk stage set to this day.

Kraftwerk appear to have played at three venues in the UK and also on the continent during this period. The three UK gigs were at the following venues; *Lanchester Polytechnic, Coventry (Friday 8th October)*, *Sheffield University (Saturday 9th*

October) and London Roundhouse (Sunday 10th October). I cannot confirm this 100%, but I feel that the 'Radioactivity' 7" single must have been re-released to coincide with these gigs. On the original promo single that I have for this 7" it gives a release date of 13.2.76. A music paper advert, obviously from much later in the year, announces the dates of the three gigs as well as plugging the 'latest' single; 'Radioactivity'.

So far, live tapes of any of these gigs do not appear to have surfaced to the mainstream. Bearing in mind the unique qualities of these performances, it would be a shame if this remains the case - live versions of early period live renditions of **RADIOACTIVITY** and **TRANS-EUROPE EXPRESS** era material would be quite something to hear these days. Perhaps Kraftwerk themselves have recordings. It is obvious that they are quite precious of their past output, but perhaps the release of an archive concert would be possible? The musical climate nowadays, with a pronounced retrospective angle, has witnessed a widespread reappraisal of archive recordings. Look at **New Order** for instance; it's unlikely, bearing in mind their stance, that they would ever release a live LP by themselves. But, due to the BBC 'in concert' series of releases, there has been a live LP issued. I admit, its unlikely we shall see such a release from Kraftwerk...but many fans would appreciate the official release of an early 70's era concert and at last discard poor quality tapes. Surely, it would not blight Kraftwerk's aims too much to put out such an archive release? It is obvious to fans that the band are not too keen on their early records anymore, often dismissing them as from 'another period/time'. Still, there are many who still care for those records and they're not going to go away!

*This article has been put together mainly from info gained from live reviews in Sounds and NME, from October 1976.*

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*This version by IAC*

## O U T R O

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